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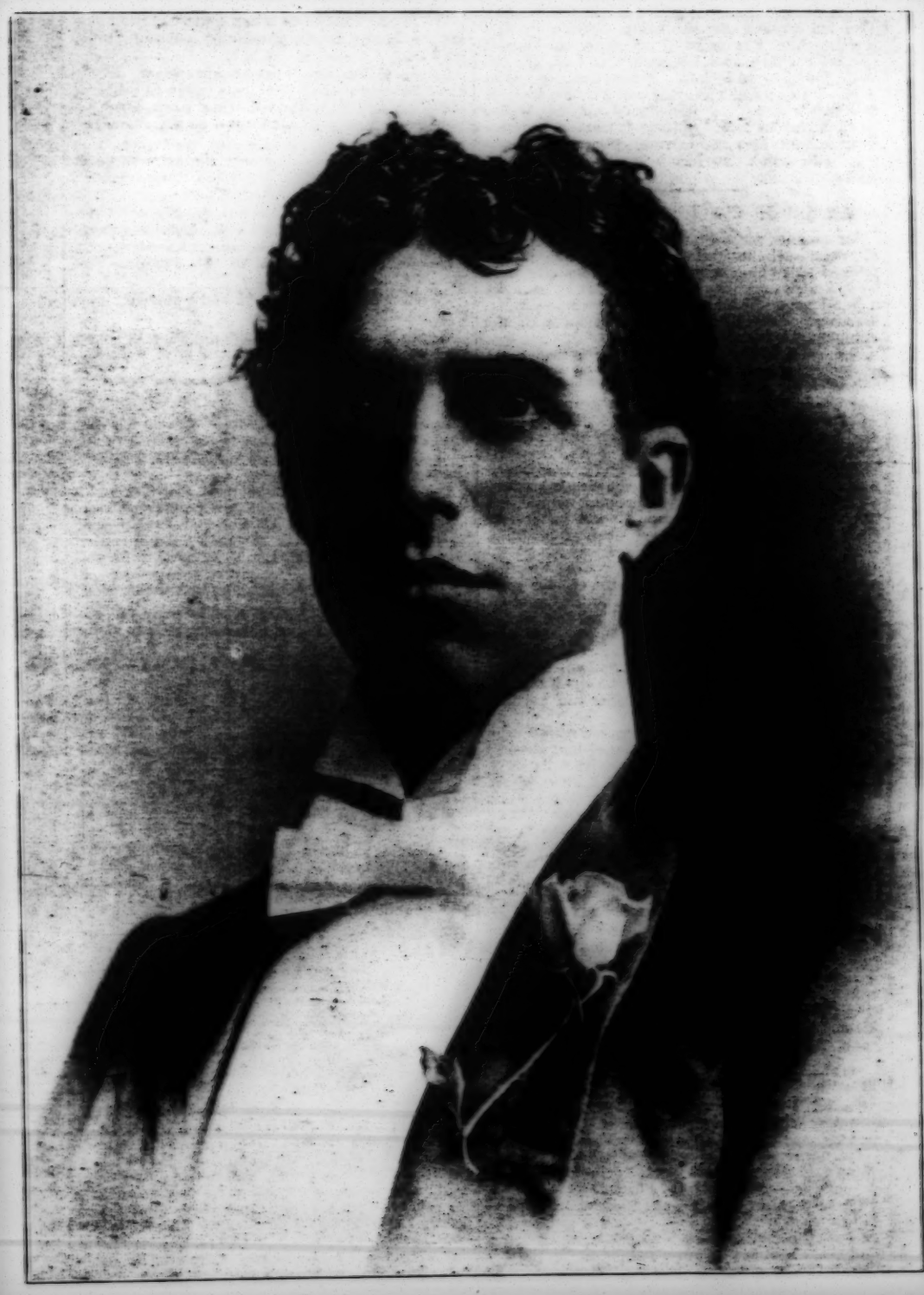

CORSE PAYTON

Photo by Falk.

LOOKING ABOUT IN LONDON.

Tree Talks About Trilby--American Professionals in the British Metropolis.

[Special Correspondence of The Mirror.]

LONDON, June 12.

The pale eyes of Beerbohm Tree took unto themselves a new glint yesterday when I brought up the subject of Trilby to him in his room at the Haymarket Theatre.

I told Mr. Tree it has been paragraphed in America that he attended a performance of that piece at the Garden Theatre in New York, accompanied by a stenographer, and that he then took occasion to "guy" Wilton Lackaye's performance of Svengali while the stenographer took copious notes of the scenes, presumably for the use of Mr. Tree, should the actor decide to stage Trilby in London.

"With regard to these statements," said Mr. Tree, "they are absolute falsehoods. Not by any stretch of the imagination could there be a vestige of truth to them.

"I saw Trilby in New York, and admired Mr. Lackaye's acting. I shall be very happy if I play the part as well as he has played it. If, however, I had not liked his rendering of the role, it would have been the height of bad taste had I expressed myself as I have been quoted—or rather misquoted."

What Mr. Tree tells me with regard to the drama of Trilby makes, I think, interesting reading. He is wounded that A. M. Palmer and Paul M. Potter have believed, or supposed, that he intended to pirate Mr. Potter's adaptation of Du Maurier's famous novel.

"The courtesy with which Mr. Palmer, in common with other Americans, treated me during my recent American tour, did not prepare me," says Mr. Tree, "for this sudden notion on his part that I am preparing to filch from him any of his or Mr. Potter's rights to the play the latter has made of Trilby. I certainly admired, in many respects, Mr. Potter's adaptation, and in America I was desirous of availing myself of his work should I present the piece at the Haymarket, making, however, certain alterations which I consider advisable for the English stage.

"Not the law, but simply courtesy and common sense have governed me in my dealings with Mr. Palmer, for George du Maurier never gave the English rights to an adaptation of his novel to Mr. Potter or to anybody else; and in case Mr. Potter should not wish to let me make use of his version, I shall produce Mr. du Maurier's own dramatization of his novel, and this will be immediately following my present revival of Fedora.

"It may be worth while for me to add in this connection," continued Mr. Tree, "that Mr. du Maurier, who has a gentle mind, consented, when urged by Mr. Potter, to surrender to the American playwright whenever Trilby is acted in America outside of New York, one-half of the royalties due Mr. du Maurier—Mr. Potter stating that he had worked so hard on the adaptation that it was right that Mr. du Maurier should do so."

According to indications of to-day, Mr. Tree will not present Trilby for a long time. His revival of Fedora with himself, Mrs. Bancroft, and Mrs. Patrick Campbell in the cast is an immense success—a success of the kind that greeted Rose Coghlan's revival of that other powerful play by Sardou, Diplomacy, in New York, a few seasons ago. Next to The Notorious Mrs. Ebbsmith at the Garrick, Fedora is the most discussed play now in course of production in London.

Mrs. Campbell's acting does not approach closely the ideal Fedora. Her delineation of the Russian Princess has not occasioned a *reclame*, as did her Dulcie in The Masqueraders, when she was with George Alexander at the St. James's a season ago. The voluptuous charm with which Sarah Bernhardt and Fanny Davenport impregnated the role is not present in Mrs. Campbell's performance.

John Hare will present The Notorious Mrs. Ebbsmith for the last time at the Garrick at the morning performance on Saturday. In the evening of that day he will act in A Pair of Spectacles, and after that he will not be seen in London again until he has made his tour of the United States.

Edward Michael, not so long ago a reporter for the New York *Morning Journal* and last season in America as manager of the lecturing tour of David Christie Murray, has assumed the management of Mrs. Langtry during her brief tour here previously to her return to New York.

Beverley Sitgreaves arrived in London from America ten days ago and within six hours was engaged and rehearsing with Mrs. Langtry. She opened in Clyde Fitch's Gossip, playing the part in which we saw Effie Shannon at Palmer's. Miss Sitgreaves left America because she has had invariably bad luck there. It began with Mrs. Bernard Beere's disastrous and short-lived engagement in the States and was followed by Pompadour, A Man from the West and other plays that "came in." But, according to the *Times*, the *Referee*, the *Era* and, in fact, all the London papers, she is capital as the young wife of Gossip.

Mrs. Langtry, by the way, has been offered the Trafalgar Theatre, but she has declined it, as she intends to go yachting.

Pauline Hall is in Europe for the first time. I met her at the Victoria a few evenings ago. "Please write home," she said, "that I think London awfully jolly and that I want to come over every Summer." George B. McLellan, Miss Hall's husband and manager, is frequently mistaken for the Earl of Pomford.

It has been rumored that Mr. McLellan is negotiating for the American rights to Gentleman Joe, the burlesque in which Arthur Roberts is appearing at the Prince of Wales, but he sends me word that he has not got the piece and will not have it.

Grace Kimball has left London for Ramsgate, where she will study the leading role in the dramatization by Edward Rose—not of the Castle Square Theatre, Boston, but of the London *Times*—of The Prisoner of Zenda, which E. H. Sothern is to produce. During July Miss Kimball will be in Paris.

Of the two plays Mr. Sothern will present the coming season, Mr. Rose's Prisoner of Zenda and Clyde Fitch's Major André, the former will be staged first.

A letter from Anna Robinson is to the effect that she has been engaged by Hoyt and McKee for leading business for next season, and that she will originate in New York in the early Winter a part in a new play by Hoyt.

William F. Connor, manager of James O'Neill, arrived on the *Paris*. In a fortnight he will go to Paris and in August he will return to his star.

The Girl I Left Behind Me is running indefinitely at the Adelphi and Cyril Scott and Edna Wallace Hopper's lithographs loom up all over London.

Frank Burbeck and his winsome little wife, Nanette Comstock, are here again after a flying trip to Paris, and Miss Comstock is to appear at the Adelphi as Wilber's Ann on Monday. The Gatti Brothers have erroneously announced her as the ingenue of the Empire stock company of New York.

Marshall P. Wilder is here, there and everywhere. I found him chatting with Ivan Caryll at the Gaiety yesterday and I interrupted them long enough to learn that Caryll, whose charming music in La Cigale and Little Christopher is well known in the States, is half way through with a new light opera.

FREDERIC EDWARD MCKAY.

CORSE PAYTON.

On the first page of THE MIRROR this week is a picture of Corse Payton, an origina' comedian, whose success has been made under circum stances unusually interesting.

A few years ago Mr. Payton came into New York looking for an engagement. He visited one of the theatrical agents, who looked at him dubiously and asked him where he was from. When Mr. Payton replied that he hailed from Centreville, Ia., a place just large enough to give it a position on the map, and no larger, the agent said: "You had better go right back. There is no room for you in New York."

Mr. Payton went back. But he felt a little hurt about it and the first thing heard of him was surprising. He had very little theatrical experience to build upon, but started out boldly with a company organized and managed by himself and of which he was the star. He has now been five years at the head of his own company, has been almost steadily successful, and has recently closed a season of ninety-six weeks which he says was the most prosperous in his career. Mr. Payton is but twenty-seven years old, and thus has won his way to a prominent position in the theatrical field as actor and manager at an age which sees many beginning their life work. "The New York agent who turned me down so kindly when I was a boy," says Mr. Payton, "will always have a warm place in my heart. If he had secured an engagement for me I should probably be walking the Rialto now looking for another."

Etta Reed is a feature of Mr. Payton's company. His repertoire includes farcical comedy and comedy-drama. While he shines in comedy work—although in his time he has played a variety of parts—Miss Reed finds her best opportunity in a more serious vein. They work admirably and effectively at the head of the organization.

Mr. Payton will present several plays next season, among them being The Princess of Paris, The Cuban Rebel, and A Pair of Americans. The last-named play is being written by Hal Reed. Mr. Payton will carry a car-load of special scenery and properties, in fact, the full outfit for his productions. He makes a specialty of handsome stage pictures, and his new scenery is being painted by Mr. MacAndrews, whose work is well known. David J. Ramage acts as business manager and advance man for Mr. Payton, with whom he has been associated three years.

AN ERROR CONCERNING HERRMANN.

An article published last week concerning Herrmann, the magician, and in which it was alleged that he escaped arrest in this city only by paying a claim by Lawyer Julius Franke by a bond given in Boston, was erroneous. Mr. Herrmann tells THE MIRROR the facts in the case, as follows:

Several years ago, when Herrmann undertook to build a theatre in Brooklyn, he employed Julius Franke as a lawyer to make search as to the title of the property sought to be purchased. "Franke claimed to have made this search," said Mr. Herrmann, "and I paid him several hundred dollars as fees. After I had invested $110,000 in the Brooklyn property, it transpired that the search had failed to discover a mortgage on the property, and this mortgage wiped out the large sum I had invested. It was an investment which did not leave me even a brick to represent the $110,000 I had spent.

"After a lapse of two or three years, Franke, who was not satisfied with the sum I had paid him—about $2,000—made a claim for another sum on account of his work that had cost me so dearly, and during my absence brought suit against me. The case went against me by default of lawyers I at the time employed as representatives, and when I wished to open the default it appeared that so much time had elapsed that this was not possible.

"Naturally I did not want to pay Franke anything in addition to the large sums I had already paid him and lost. He could not collect his judgment in this State, and went to Boston, where he sued under the peculiar law of Massachusetts that permits imprisonment for debt. When Franke sought under his process there to force me to pay his claim, I refused, and gave a bond, Messrs. Forbes and Tompkins becoming my bondsmen. I knew, of course, that technically Franke would eventually win, but I intended to keep him waiting as long as possible. The lawyers of my friends and bondsmen, Forbes and Tompkins, came over to see me about the matter, and before they returned I wrote a cheque for the amount of the judgment to relieve my friends from any embarrassment. There was no threat of arrest, and no possibility of arrest, as every one acquainted with the law in this State will know."

THE LYCEUM STOCK COMPANY.

Daniel Frohman and the Lyceum Theatre company will start for the Pacific Coast on Saturday.

The company will play two nights at Spokane, Wash., thence to Seattle and Portland, opening at San Francisco on July 15 for three weeks. Afterwards all the large cities East and West will be visited.

"I shall return to New York early in August," said Mr. Frohman to a MIRROR man yesterday. "I want to be present at the rehearsal of The Prisoner of Zenda, which Mr. Sothern will present in August at the Lyceum.

"I have not yet decided upon the piece with which I shall open the regular stock season in New York. Glen McDonough has sent me the first act of a play he is writing for me, and if the other acts are as good as the first I shall probably make that my opening piece.

"The season will begin on Nov. 19. The repertoire for the company on the road will be The Case of Rebellious Susan, The Amazons, An Ideal Husband, and The Wife."

SUMMER VACATION TOURS.

The Baltimore and Ohio R. R. Co. now has on sale at all its offices East of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until Oct. 31. Before deciding upon your Summer outing it would be well to consult the B. and O. Book of "Routes and Rates for Summer Tours." All B. and O. Ticket Agents at principal points have them, and they will be sent post paid upon receipt of ten cents by Charles O. Scull, General Passenger Agent, B. and O. R. R.

GOSSIP OF THE TOWN.

Lizzie Macnichol has distinguished herself the past season in the Rob Roy company, and the future of this young singer seems to be very promising. Miss Macnichol is a member of an old Scotch family, and inherited all the prejudice against the stage held by her countrymen. She was born in Washington, and after cultivation of her voice sang in concerts and as a contralto in Dr. Chapin's church until Charles Bassett, the tenor, spoke about her voice to Gustave Hinrichs. This operatic manager induced Miss Macnichol to appear as an experiment, and she did. The experiment, it is needless to add, was successful.

The Diamond Breaker will be put on the road next season with a company headed by Etelka Wardell, under the management of Trowbridge and Phillips, of Providence, R. I.

John C. Colton will manage a repertoire company, headed by Edythe Carrington, next season.

Walter Kennedy will star next season in Samson, Virginius, and Othello.

M. Reis, of Wagner and Reis, managers of the Oil Circuit, is in town booking attractions for his several theatres.

Walter Kennedy has taken a desk at the Pack ard Exchange, and is personally attending to his bookings.

Lizzie Coles, aged twenty-six years, of 328 East Twenty ninth Street, was taken to Bellevue Hospital last Tuesday suffering from insanity. She was formerly Lizzie Reilly, an actress, whose stage name was Flora Bell.

Students of the preparatory department of St. Francis Xavier College produced Shakespeare's The Tempest last Wednesday night.

The Robinson Opera company began its second week at Conestoga Park, Lancaster, Pa., on June 17 in The Mascot with an audience of over 3,000 persons in the Pavilion Theatre.

Carrie Lamont recently closed a starring tour that lasted forty one weeks.

Agnes Wallace-Villa, who is spending the Summer at the old Villa homestead in New Jersey, will open her season in September. After a short season in the South Miss Villa will open at St. Louis.

Reuben Fax, understudy to Wilton Lackaye, appeared as Svengali at the Garden Theatre last Wednesday afternoon. Mr. Lackaye resumed the part in the evening.

It is said that J. J. Coleman is negotiating for a New York production of The Green Huntsman, a spectacular play which belongs to his wife, Tessie Deagle. It was originally produced at Deagle's Theatre, St. Louis, in April, 1870, and ran for five months. Afterward it was taken to Chicago, where it was cut short by the big fire.

Clair Tuttle closed with an American Hero in Chicago on June 17, and is resting at her home in Berlin Heights, O.

Agnes Miller is one of the few ingenues who can play such a part without affectation or silliness. Her methods are original and her personality most engaging. Miss Miller will probably always be best remembered as Carey Preston in Alabama, in which play she was the charming Southern girl to the life. Her first appearance in this country was with the late Rosina Vokes, about eight years ago. After one season with Miss Vokes, she appeared with Jefferson and Florence, playing Lucy in The Rivals. Her next engagement was with Richard Mansfield, with whom she played Marianna in Beau Brummell. Following this, Miss Miller was a member of Palmer's stock company for two seasons, playing Carey Preston in Alabama, Light Barbour in Colonel Carter, and a similar line of parts, lending to each that charming personality which has made her so successful. Miss Miller has been under Charles Frohman's management for about three years now, and in that time has played in numerous comedies and dramas. Her Maud Fretwell in Sowing the Wind was a delicious characterization. Although she is English by birth, the American stage would be proud to claim Miss Miller as its own.

Mrs. Atkins Lawrence was the first equestrienne to ride astride on the Coney Island Boulevard. Katie Emmett, who was already a good rider, and who is training her horses for her forthcoming play, has adopted the same style of dress worn by Mrs. Lawrence, and last Saturday appeared on the Boulevard with the latter riding astride. In her new play Miss Emmett will personate a boy.

Charles H. Hoyt last week presented Burt Haverly with a magnificent pearl scarf-pin, with the best wishes of that successful author for Mr. Haverly's success in his forthcoming tour with his wife, Laura Biggar, in Hoyt's A Trip to Chinatown. These clever artists will no doubt duplicate their former success in the respective roles of the Widow and Welland Strong.

Colonel Henry Mapleson and Mrs Robb Miltenberger were married at the church of the English Embassy, in Paris, France, on June 17, by the Rev. Dr. Noyes.

"Claytonian," a prize stallion owned by Oscar Eagle, died suddenly at Gallipolis, Ind., recently.

The play called Logan's Luck, produced at the People's Theatre on June 3, will next season be under the management of H. C. Miner. The title of the play has been changed to Human Hearts.

Forepaugh's Theatre, Philadelphia, will be managed hereafter by Mrs. John A. For paugh, who will personally attend to the details of management. Her New York representative is J. J. Spies.

D. Eloise Berry, professionally known as D. Eloise Morgan, and George Dayton Morgan, of Brockport, N. Y., were married at Cleveland, O., on Tuesday last, in St. Peter's Episcopal Church, by the Rev. Dr. C. S. Bates. The only persons present were Mrs. S. E. Berry, mother of the bride, Mrs. D. S. Morgan, mother of the groom, his sister, Mrs. T. O. Manning, and his brother, Gifford Morgan, of New York. The bride was gowned in white silk. Her veil was fastened with a diamond star, the gift of the groom. After a wedding trip which will include Bar Harbor and the Adirondacks, Mr. and Mrs. Morgan will take up residence in Brockport.

Joseph Hart, late of Hallen and Hart, has placed his entire business in the hands of T. B. Harms and Company, who will manage his forthcoming tour.

THE MIRROR last week printed a good likeness of E. D Shaw, last season business manager of the Calhoun Opera company. Through an error it was stated in the sketch that accompanied the picture that Mr. Shaw had been connected with the Cawthorne Opera company.

Cheridah Simpson, who has suffered from rheumatism for several weeks, is convalescent.

Fred. Edwards acted as stage-manager at the Sweatnam benefit on Sunday.

Albert McGuckin has succeeded Henry Norman in David Henderson's company.

Le Voyage en Suisse, originally produced in this country by the Hanlon Brothers under the management of Simmonds and Brown, will go on the road next year with Messrs. Hanlon as managers.

New York is anxiously awaiting the appearance of W. H. Thompson, the noted character actor, in the part of Svengali in Trilby. No matter what success may have been won by others in the part, it is certain that Mr. Thompson will give to the role a remarkable force and originality. A review of the parts in which Mr. Thompson has been successful would be interesting. In some quarters he is regarded as the very first actor of strong character parts in this country. Mr. Thompson was born in Glasgow, Scotland, and his father was a clergyman of the Church of England. But coming to this country at an early age, he is thoroughly American, and there are few actors anywhere who have his marvelous faculty for varied personation.

One hundred-and-thirty people will be engaged by the Marie Decca Opera company when it goes out next season.

Julian Edwards, the composer, has been engaged to conduct The Sphinx.

The loss on Jacobs' Theatre, which was burned several days ago, is not so heavy as was at first supposed. The fire was caused by an electric light wire. It is not likely that the theatre will be rebuilt.

On June 15 Alma Strong, late leading lady of The White Squadron, through her attorney, George L. Tennant, attached A. Y. Pearson's production of The Scout at Newark, N. J., for $200 claimed as back salary.

Dodge and Harrison, of Lynn, Mass., who have a theatre in that city, have also secured control of the Broadway Theatre at Norwich, Conn., and contemplate building a new house in another New England city.

Miss Burr, a member of an opera company that recently appeared at the Columbia Opera House, North Adams, Mass., has sued that city to recover damages for injuries sustained through a defective sidewalk. Miss Burr suffers from a badly sprained ankle. The case will probably be settled out of court.

Jessie West, formerly with Shaft No. 10, was specially engaged for the soubrette part of Harry Hoffman in An American Hero for the Chicago production of that play.

Clement Bainbridge and his company are playing Alabama in California, and the critics where they appear praise their work.

Edwin Hoff has recovered his voice, and is to be seen again in comic opera, it is said.

The Atchison Theatre, formerly Price's Opera House, will be opened on Sept. 2, after having been thoroughly remodeled and refurnished at a cost of $40,000.

Plays and Players, the new musical comedy, will open season under management of Charles C. Stumm at Indianapolis, Ind., on Aug. 26. Frank Latona is arranging mechanical work for the play, Leonard Delmore will rehearse the company, and Herbert Dillea will contribute the music. The company will include Annie Whitney, Kitty Wells, Richie Foy, Fred. Wilson, Thomas Haley, Al. Weston, the Vedder Sisters, and Miss Clayton.

Manager Frank Norcross, who was stricken with rheumatic fever in Halifax, N. S., on April 17, is convalescent and is rapidly gaining strength in the mountains of New Hampshire. Mr. Norcross will return to New York about July 1 to arrange the tour of his star, Minerva Dorr, who was successful last season as Jane.

Edward M. Wonn and Nettila Knorr were married at the Gunton-Temple Memorial Church, Washington, D. C., last week. The church was decorated in honor of the event, and a reception followed the ceremony at the residence of the bride's parents, No. 1618 Fourteenth Street. Mr. and Mrs. Wonn left on an extended trip to the North, and upon their return to Washington will reside at No. 444 Massachusetts Avenue. The Rev. W. W. Van Arsdale officiated at the wedding, and the gifts were many.

May Standish will make her annual tour of New England, beginning about July 1.

George Denham having closed with the Giffen and Neil company will take a couple of weeks' vacation at his place in Virginia.

MIRROR INTERVIEWS.

From a photograph by Baker.

Kyrle Bellew.

Kyrle Bellew's career, as told by himself in the following interview, has been somewhat of the roving order. This is what he had to say in giving me an account of his life:

"I was born on March 28, 1855, in Calcutta, my father, J. C. M. Bellew, being at that time chaplain of the Cathedral there. He subsequently was Queen's Chaplain in England, and became well known as a public reader. My father's family were identified with the army. My mother was a daughter of Admiral Kyrle, and as I was named after him it was decided that I should be a sailor. Accordingly I joined the mercantile marine, and led a sailor's life for eight years. Then my father persuaded me to leave the sea, and I have regretted the step ever since.

"But you have been unusually successful as an actor."

"Yes, but I am never so happy as when at sea. I could even now navigate a ship around the world as well as anybody."

"What did you do after leaving the mercantile marine?"

"I drifted to Australia. That was in 1871. Dr. Russell, the war correspondent of the London *Times*, had written a lecture on the Franco-German war, and I was engaged in Melbourne to read the lecture in public. My engagement was extended to seven weeks, during which time I received a regular salary. Then I heard of the fabulous wealth to be acquired in Australian gold mines. So I started with a chum of mine, now a Major in the English army, to walk 500 miles to the new diggings at Yugilvar Reefs. On our arrival we at once set to work prospecting, and had the good luck to strike a reef containing gold quartz. We took three other men into partnership, and worked our claim for a year. Then we sold out to speculators for £75,000. I was foolish enough to remain at the diggings until all of my £15,000 had been blown in, and I was working on somebody's else's claim before I left. After that my chum and I tramped down to a cattle station called Newcastle, a distance of about five or six hundred miles. We were so hard up that we took a contract to clear the timber off 500 acres at the sumptuous remuneration of nine pence per acre. My chum's hand festered so badly from wielding the axe that I had to finish the job alone. Then I put up a lot of post and rail fencing at the rate of two shillings a furlong. My next job was to build a flat-bottom ferry-boat that was worked by a rope to take graze across the Clarence River. The boat was forty feet long and fifteen feet wide."

"Did you learn boat building in the navy?"

"Yes, the rudiments of it. Anyhow the boat served its purpose. My next occupation was that of a sign painter. I contracted to paint a white lion rampant over a grog shanty at Solferino, a diggings township. The lion created such a sensation that for some time afterward I did a roaring trade in sign painting."

"That at least was an artistic occupation, but when did you emerge as an actor?"

"I'm just coming to that. I had done some amateur acting on board ship, but my professional debut was made at Solferino. A manager who had been in my father's employ as advance agent came to Solferino with what was left of his theatrical troupe. But there was no theatre to give a performance. So I suggested that we'd put up a board theatre, and sell it as a store afterwards. The theatre was 120 feet long, 50 feet wide, and 25 feet high. We continued our show for nearly six months, playing everything under the sun from negro minstrelsy and knock-about farce to tragedy. You'll never guess what I did after that."

"You went starring."

"No, sir, I ran a cemetery. An epidemic broke out in Solferino. The first one to die was a woman, who was passing through the township. As there was no one else to do it, I dug her grave, and read the Catholic burial service over her body. Deaths followed so rapidly that the police authorities made a contract with me to bury the victims of the epidemic, and that's how I came to run a cemetery."

"What was your next occupation?"

"I rode a horse called 'Cigarette' and won a race. Then a longing seized me to get back to civilization. So I became a stowaway on a coasting steamer and reached a place called Devil's Elbows. There I ran across a friend of my father's who paid my passage to Sydney, and gave me sufficient money to reach Melbourne. My chum had preceded me to Melbourne, and was earning his living as a reporter on the *Age*. He got me an assignment to write up a moonlight concert. I wrote over a column, and was somewhat crestfallen when only ten lines of my report appeared in print. However, I persevered, and sometime afterward was placed in charge of a daily and weekly paper. In 1875 I worked my way home to England as the second officer of a passenger ship."

"That was your opportunity to remain at sea."

"Fate ordained it otherwise. By chance my attention was called to an advertisement for a young actor. I applied for the position, and was duly engaged at £2 a week to support Helen Barry on a tour in the provinces as Woodstock in Lady Clancarty. The company opened at Brighton on Aug. 22, and my histrionic star must have been in the ascendant for after being out for three months Dion Boucicault offered me an engagement at the Haymarket in London. Old Buckstone at first cast me for small parts. Shortly afterwards the leading man was taken ill, and I was put in his place. On one occasion Clement Scott gave me a flaming notice in the *Telegraph*. The notice attracted the attention of Bancroft, and I was engaged for a production at the Prince of Wales's Theatre. Then I returned to the Haymarket, and remained there for three years, being rapidly advanced to the position of leading juvenile. In 1876 I acted the part of Lord Percy at the first performance of Tom Taylor's drama of Anne Boleyn. Subsequently I was in the original cast of Gilbert's Engaged, which was also produced at the Haymarket. During the engagement of Adelaide Neilson at that house I appeared as Claudio in Measure for Measure, and as Beauseant in The Lady of Lyons."

"Were you not at one time a member of Henry Irving's company?"

"Yes, I played the part of Osric when Mr. Irving revived Hamlet at the Lyceum Theatre in 1879. It was during that year that I became a member of Marie Litton's company at the Imperial Theatre. While there I obtained a splendid stock company training which has been of the greatest benefit to me ever since. I obtained many points from such sterling actors as Phelps, Farren, Brough, Vezin, Ryder and Mrs. Sterling, who had all mastered the advantages of the legitimate school. I hold that in order to succeed on the stage you must have a natural bent for acting, but the actor who does not acquire the technique of acting is at the same disadvantage as an artist who has never learned the rudiments of drawing, or a musician who merely plays by ear. Unless they are heaven-born genuises they will never rise above the amateur status. There is such a thing as inspiration in acting. Acting of a conventional or mechanical order always falls flat, but no actor can do thoroughly artistic work without previously having undergone the requisite professional training.

"When did you first appear in America?"

"In 1885. Lester Wallack needed a leading man and engaged me to appear in the principal role of In His Power. I remained at Wallack's for two seasons. Among the old comedy-roles I acted there were Charles Surface in The School for Scandal and Captain Absolute in The Rivals. I was also in the casts of Hoodman Blind, Valerie, Harvest, Sophia, and Harbor Lights, and was a member of the cast when the Wallack company played for the last time in The Romance of a Poor Young Man at Daly's Theatre."

"Then you returned to England?"

"Yes, I went home in 1887 on a vacation, and was sailing on a yacht near Portsmouth when Manager Abbey sent me a telegram to come up to London to appear in Loyal Love with Mrs. Potter. At the close of the London engagement Mr. Abbey engaged me to support Mrs. Potter as leading man during her American tour. The tour opened with Mlle. de Bressier in October, 1887, at the Fifth Avenue Theatre, New York. I continued as leading man during Manager Miner's management of the company, and after that went into partnership with Mrs. Potter. During our joint starring tours we have traveled twice around the world. In 1890 we made a tour of Australia, and then proceeded to India and Africa, where we met with flattering and remunerative success."

"Are you satisfied with your last American tour?"

"We have every reason to be. Our repertoire included Francillon, Therese Raquin, and Charlotte Corday, and our business was remarkably good. Our production of Charlotte Corday was highly endorsed by the metropolitan critics, and proved a great drawing card. Next season, as you probably know, Mrs. Potter and I will be under the managerial direction of Mr. Augustin Daly. Our season is to open in September at Daly's Theatre in Le Collier de la Reine, which has been very successful in Paris. In that play Mrs. Potter will enact the role of Marie Antoinette, and I am to take the part of the Cardinal de Rohan. We sail for Europe next Saturday to complete the arrangements for the production, and will return in August to begin rehearsals."

"Can you recall any ludicrous incident of your stage career?"

"I was dumped into the snow one cold winter's night while traveling in the English provinces, if you call that ludicrous. It seemed very serious to me at the time."

"I've no doubt of that; but I referred especially to some ludicrous incident during the performance—something not set down in the bill."

"I was in the cast when Charles Wyndham produced Faust in London. Just before the curtain was rung up on the Garden scene it was discovered that there was no stump for Marguerite to sit on. So the stage carpenter ran on a box which was backed by the profile of a tree. The curtain had hardly gone up when the tree fell down, and the audience began to titter. Presently Miss Eastlake walked on demurely as Marguerite and the tittering increased, which we attributed to the collapse of the tree. Finally when Marguerite seated herself on the improvised stump and Faust, kneeling beside her, whispered ardent words of love into her ear, there was such an uproar in the audience that the curtain had to be rung down. It was then only that we discovered to our utter dismay that the stump was nothing more or less than a box used in pantomime, the side facing the audience showing an open fire grate with red tinsel fire. You can imagine the absurdity of the situation, especially as Mephistopheles stood in the background gloating over his devilish work."

I can hardly imagine an actor having to pass through a more fiery ordeal. But Mr. Bellew has acted in tropical climates, and he doesn't care how hot they make it for him on the stage so long as the audience doesn't remain cold. That accounts for some of the red-hot plays in his repertoire.

A. E. B.

NELSON ROBERTS GETS THE DUQUESNE.

The Duquesne Theatre, Pittsburg, has been leased for a term of ten years to Nelson Roberts. David Henderson was in possession of the house until quite recently. To a MIRROR representative Mr. Roberts said yesterday:

"I shall run the house in the same way that it has always been run; that is, as a strictly first-class theatre. I only want the very best and if I can't get the best, then I'll close up. I am, however, confident of success.

"The booking, which is in the hands of W. A. McConnell, is more than satisfactory. In twenty-four hours I secured some of the best attractions on the road. The names of these attractions and others I have secured, will be announced next week.

"I want to say that I enter into the management of this house with the kindliest feelings towards Mr. Henderson and I think every one in Pittsburg has the same regard for him."

The Church and the World, a new four-act drama by Alma C. Cross, a Toronto newspaper writer, will be produced in September by Charles Leonard Fletcher in connection with Mr. Fletcher's repertoire. The principal scenes take place in a French convent in Quebec, and the leading characters consist of a Jesuit priest and the Mother Superior of the convent.

AT THE THEATRES.

The theatrical season in New York, with few exceptions, is given over to roof-garden entertainments.

Thrilby continues with prosperous box-office results at the Garden.

The third edition of Thrilby is due at the Garrick (to-morrow) Tuesday evening. The changes to be made relate to the additional characters and new specialties that are to be introduced. William F. Sweatnam is to appear as the manager of the opera house in the second act, and Mark Murphy will personate an Irishman who wishes to become an actor. Theodore Babcock will replace Mr. Cotton, and Edith Muray will offer a new eccentric dance.

This is the final week of Camille D'Arville in A Daughter of the Revolution at the Broadway.

Despite its success at the Casino The Merry World will be transferred to Chicago a week from next Saturday. The Sphinx, the comic opera that has met with considerable success in Boston, is to follow The Merry World at the Casino.

IN SUMMER PLACES.

James F. Fulton and wife (Helen Fox) are at their cottage, Sylvan Beach, Oneida Lake.

Edgar L. Davenport will summer at South Duxbury, Mass.

David Belasco is staying at the Glades Hotel, Oakland, Md.

Charles M. Raphun and John C. Colton, who will be identified with the Edythe Carrington company as proprietor and manager, will respectively summer at Atlantic City and Gwynn Oak Park, Md.

E. G. Gilmore and Eugene Tompkins are spending their vacation on the latter's yacht, the *Nydia*, along the Maine coast.

John Glendinning is sporting in the still waters at Bath Beach, L. I.

Richard C. Bennett and wife are spending the Summer at Freehold, N. J.

William Redmund and wife will leave New York on Saturday for Allerton, where they will remain during the Summer.

Alfred Klein, Charles Klein, Mr. Sackett, and Katie Emmett are at Canarsie Village.

Anna Robinson, Margaret Robinson, Lulu Tabor, and a party of friends, are yachting, making Larchmont their headquarters. Mr. Robinson is chaperoning the party.

Harry F. Winsman will remain at Asbury Park until the opening of the season.

Frank Mayo is at his home in Canton.

Mrs. Potter and Kyrle Bellew sailed for Europe last Saturday on the *Massachusetts*. They expect to return in August to begin rehearsals of Le Collier de la Reine.

Bebe Vining and her sister, Jamie Grey, will spend the Summer at Far Rockaway.

John E. Brennan will spend a few weeks at Narragansett Pier with his family.

GOING ABROAD.

Madeleine Bouton and Mabel Bouton will soon sail for Europe.

Alida Cortelyou, of Wilson Barrett's company, sailed for Europe on the *Etruria* last Saturday.

Thomas Whiffen was a passenger on the *Etruria* sailing for Liverpool last Saturday.

Lucille Hill sailed for Havre on the *Normandie* last Saturday.

Mr. and Mrs. Payne Clark sailed on the *Circassia* for Glasgow last Saturday.

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LULU TABOR.

An artistic portrait of Lulu Tabor appears in THE MIRROR this week. Although one of the youngest of the actresses who have of late won note, Miss Tabor is one of the most popular and promising of her school. Less than five years ago she began her theatrical career in a small part in Adonis, with Henry E. Dixey.

Her progress was unusually rapid from the first. She attracted the attention of Charles H. Hoyt, who was so impressed with her naturalness and her grace that he engaged her and wrote the part of Arabella in A Temperance Town to fit her personality. In this character Miss Tabor first attracted general notice. Her success was immediate and pronounced, and on all sides her work was praised for spontaneity, vivacity and general charm. When she was subsequently cast for the leading part in the same play Miss Tabor achieved new distinction.

When T. Henry French produced Sister Mary at the American Theatre he engaged Miss Tabor for the ingenue role. Here the young actress newly proved her charming individuality, and the critics specially commended her personation. During this engagement Manager Jacob Litt saw Miss Tabor, and he was so impressed that he immediately engaged her for the part of Madge in In Old Kentucky. At her first appearance in this part, in Detroit, she made a hit the prophecy of which is seen in the fact that she has been engaged by Manager Litt to play Madge in the No. 1 company presenting In Old Kentucky next season. The role fits her admirably, although Miss Tabor will no doubt in the future also distinguish herself in other parts. One of her pleasing experiences recently was an offer of an engagement for an important new production of a play in which a part would have been specially written for her, had she accepted.

A MEMORIAL TO SARAH SIDDONS.

At a recent meeting in London to set on foot a project to erect at Paddington Green, London, a memorial to Sarah Siddons, Sir Henry Irving proposed that an appeal be issued to Americans for a part of the sum needed. Sir Henry thus characterized Mrs. Siddons:

"Sarah Siddons added lustre to the history of her time. The sunshine of her genius touched with gold the prose of common life, and the ablest of her day knew and valued her work and her worthiness. Good work of any kind never dies, but transfers its noble influence from age to age; and here, at the end of the century, whose beginning she brightened, her countrymen gather to do honor to a great actress, of whom, in courtly phrase, Sir Joshua said, when he had painted her as the Muse of Tragedy, that his fame would be preserved by the inscription of his name on the hem of her garment.

"This meeting," concluded Sir Henry, after an eloquent testimony to the unique genius of Mrs. Siddons, "is an evidence that great and good work is not and cannot be forgotten; a proof that time, which sets effacing fingers on brass and marble, only helps to pile the cairn of a great memory. England has not forgotten Mrs. Siddons, but desires to leave the proof of its high regard in such shape that its children's children may ever have before them an example whose utility has been indorsed by the experience and contemplation of a century."

MR. KNOWLES WILL FIGHT.

Edwin Knowles was interviewed by a MIRROR man regarding the litigation that has begun between himself and Al. Hayman and Daniel Frohman, his partners in the firm of Edwin Knowles and Company.

"It is entirely a friendly suit," said Mr. Knowles. "My partners claim that I have not the right to embark in another theatrical enterprise in Brooklyn. My contract with them contains a clause giving me that right.

"The claim Messrs. Hayman and Frohman make that my being a partner in an opposition house will enable me to arrange the bookings to suit myself is quite unwarranted, for I shall not have charge of the bookings at the Columbia Theatre. I feel confident that I shall win when the suit is brought to trial."

The case came before Justice Bartlett in the Supreme Court on Saturday on an order to show cause why a receiver should not be appointed. The matter was adjourned until to-morrow (Wednesday), when it will come up before Judge Gaynor in Newburg.

DELIGHTED WITH THE RESULT.

To the Publisher of The Dramatic Mirror:

I placed an advertisement in THE MIRROR stating that I was at liberty and would not be with Joseph Jefferson next season.

As a result I have already had several offers for next season. THE MIRROR scarcely had time to reach St. Paul, Minn., when I received a telegram from Messrs. Giffen and Neill offering me a position with their stock company for a short season.

I mention this simply to show the great advantage that will accrue to professionals that advertise in THE MIRROR. Most managers thought I was booked for life as the leading lady of Mr. Jefferson's company, and they would not have known that I was at liberty but for that advertisement.

I am more than delighted with my experience.

Yours respectfully,
ANNIE MACK BERLEIN.

NEW YORK, June 21, 1895.

THE LYCEUM NOT THREATENED.

The report that the Metropolitan Life Insurance Company is negotiating for the purchase of the property on which the Lyceum Theatre stands is denied by the officers of that institution. To a MIRROR reporter Secretary George P. Woodworth, of the Metropolitan, said yesterday:

"There is not the slightest truth in the report, and I don't see how it started unless as a 'feeler' thrown out by some smart real estate dealer.

"We have all the room we need at present, and we had not even thought of extending down to Fourth Avenue."

A SUMMER THEATRE IN INDIANAPOLIS.

R. M. Seeds telegraphs to THE MIRROR that a company of thirty prominent business men of Indianapolis has been organized to erect in that city a Summer theatre. It is expected to have the enterprise in operation by July 1. The theatre will be under the management of R. M. Seeds, who is secretary and treasurer of the company, and will give light opera and vaudeville.

OPERA AT LAKE GEORGE.

H. J. Leslie is busy organizing a company for an open-air operatic production at Lake George during the month of August. Dorothy is to be the first opera presented. The cast has not yet been completed.

ENGAGEMENTS.

Vincent Minelli has been engaged as musical director of Finnigan's Ball for next season.

Little Elsie Lower, the child dancer, has been engaged by Ferd. Noss for The Kodak for next season.

Walter Kennedy has engaged E. J. Stetson and wife (Hannie Ingram) for next season.

Edwin R. Stoughton has engaged Minnie Monk and Marion Giroux for William C. Andrews' company in My Wife's Friend.

Thomas J. Grady has engaged for his Jolly Old Chums company Carrie Lamont, Budd Ross, W. J. Holmes, Harry Hughes, Lillian Stillman, Edna West, Beatrice Leslie, Nettie Engler, Alice Chartiers and George Hiller.

Blanche Booth De Bar has been engaged to play the adventuress in Only a Farmer's Daughter, under the management of Josh E. Ogden, who has secured the exclusive rights to the play from C. R. Gardiner.

Moreton Baker has been re-engaged by Thomas W. Keene for next season. His wife, Helen Baker, will also be a member of Mr. Keene's company.

John E. Henshaw and May Ten Broeck have signed for another season with The Passing Show. They are to play their original characters and promise to introduce some taking novelties. They have had numerous tempting offers but prefer to remain with Canary and Lederer, who intend to star them the season after next.

Annie Irish has been engaged by Daniel Frohman, and will leave with his company on June 30 on the tour of that organization.

Florence Roberts has been engaged by Sidney R. Ellis for Darkest Russia for next season.

George Richards has been engaged to play the part of Squire Perley and Carrie Roma that of Blanche Idaho, the opera singer, in The Fatted Calf next season.

Charles G. Allen will go in advance of A Ride for Life next season. Little Mabel Taliaferro has been engaged to play the child's part in this piece.

Manager Charles F. Brown has engaged Arthur Rigby, Jerome Powers, James W. Nabbs, Karl Weizelbaum, George Trimble, James P. Forrest, Marie Warren and Jessie Haines for Gilhooly Abroad.

Nina Heyward has gone to Montreal, where she will be leading lady in the Queen's Theatre Stock company,

Richard Malchien has been engaged for Robert Mantell's company for next season.

James F. Fulton has signed with Charles B. Hanford, Eulia E. Spencer and Miss O'Brien to play in Shakespearean drama next season.

Madeleine Bouton has been engaged as leading lady in support of Robert Hilliard for next season.

Mabel Bouton will play an important part in Excelsior, Jr., at Hammerstein's Olympia.

Harry Clay Blaney has signed with David Henderson's American Extravaganza company for next season.

Joseph Weaver has been re-engaged by Richard Mansfield for the Garrick Theatre company for next season. Mr. Weaver has already served two seasons in Mr. Mansfield's company.

Howard Kyle, Beaumont Smith, Wardsworth Harris, Annie Proctor and Mrs. Sargeant and her daughter will be members of Madame Modjeska's company.

Jean Clara Walters will continue in Nat C. Goodwin's company.

Florence Roberts has been engaged by Sidney R. Ellis for Darkest Russia for next season.

Helen Lamont, who has signed with the Gillette Opera company, writes: "I wish to say that my card in THE MIRROR has proved most successful. Directly upon its appearance I had four offers from managers for Summer opera."

Anna Sutherland, formerly prima donna of the Prince Pro Tem company and Nat C. Goodwin's company, will be in The City of Pleasure.

Howard Gould will be a member of E. H. Sothern's company.

Frank Goodwin, manager for Clara Morris several seasons ago, has been engaged to manage Miss Morris the coming season.

Joseph Weaver has been re-engaged for Richard Mansfield's company.

Thomas H. Burns has been engaged by Charles Frohman for next season.

Mamie Gilroy, formerly of Hoyt and Thomas' forces, has been engaged for soubrette roles by George Holland of the Girard Avenue Theatre, Philadelphia.

Louis Cassavant, the basso who sang Le Grabbe in Prince Ananias last season when Eugene Cowles was out of the bill, has been engaged for Cheaps, the royal weather prophet, in The Wizard of the Nile.

Selma Herman has been engaged to play the leading part in Bonnie Scotland. This will make Miss Herman's third season under Sidney R. Ellis' management.

Percita has been engaged by Charles Frohman to originate the child's part in The City of Pleasure at the Empire Theatre in August.

Herbert Cawthorn will play the principal part in The Old Lime Kiln.

Annie Ward Tiffany will play Mrs. Cann in A Fatted Calf next season.

Vivian Edsall is playing leads in Fairbanks and Mitchell's stock company at Nashua, N. H.

Alida Cortelyou, late leading lady for J. E. Toole, has signed with Wilson Barrett for his English tour, which will open at Blackpool on Aug. 6. Mr. Toole has engaged Lillian Woolf in Miss Cortelyou's place, and the latter sailed for England on Saturday.

Clara Hunter has been engaged by A. M. Palmer for the Trilby company playing at the Garden Theatre.

Carlton Wells has engaged with Marie Wainwright for the coming season.

Ed. R. Salter and A. W. Martin have engaged for the business staff of their big Uncle Tom production Al. McPhail, general agent; Donald Morrison, press agent; and James Thompson, treasurer.

Herbert Cawthorn, who has relinquished his starring tour for next season, will be a member of the Katie Putnam company, having been engaged by Manager Will. O. Wheeler to play the Irish comedy part in The Old Lime Kiln.

Bettina Girard and Roger and Belle Dolan have been secured by Manager W. F. Crossley for Eugene O'Rourke's company.

Ethel Browning will be with Nat Goodwin's company.

Annie Lichter has been engaged by Charles Pratt for the Tavary Grand Opera company, to sing second prima donna roles.

Lizzie Annandale and Frank Roylston have been engaged for Trilby.

Perkins Fisher will be a member of The Cotton King company.

A. M. Palmer has engaged Katherine Grey for his production of The Great Diamond Robbery.

Mrs. W. J. Henderson will be a member of The Cotton King company.

N. S. Wood will be business manager of On the Bowery.

W. A. Brady has engaged Esther Lyon and Oscar Eagle for The Cotton King.

Leola Belli, soubrette, will go with the Superba company.

Photo by Falk.

LULU TABOR.

AS YOU LIKE IT.

A writer in the London *Era* gives some sensible advice to aspiring playwrights. He says: "Few dramatists think out a piece sufficiently before they begin to write. A play should grow in the mind, from the first rise to the final fall of the curtain, before the pen commences to travel across the foolscap. The hasty dramatist, who sits down to write before he sees his way clearly through his entire piece, is sure to produce a disproportioned piece—probably with a plethora of dialogue in one place and a scampering of the plot in another. It is a great temptation, after having thought out a first act, to seize a quill and write it; but the finest pieces are not so written."

Here is a "deadhead" story from London that seems to be entitled to carry off the palm. Recently a young man of no importance presented himself at the box-office of a theatre in the Strand and asked to be admitted to the performance. "What is your name?" asked the manager politely. "Terry," was the answer. "But," continued the urbane manager, "on what ground do you claim admission?" "Same name as the actress!" was the airy reply: but even the fine impudence of it did not secure Mr. Terry a seat.

I have no doubt that the above anecdote is genuine, for a case almost precisely similar came under my notice once in Paris. Among the impecunious students in the Latin Quarter there was a handsome young Mauritian who was blessed with the classic name of Molière. He was passionately fond of the theatre but had no money with which to procure tickets. One day it dawned upon him that it was useless to bear the name of France's greatest actor if he, his namesake, was to be debarred the playhouses, so he sat down and sent a polite note to the secretary of the House of Molière and received two orchestra seats for a performance at the Français. The secretary in his note said that he had not the heart to refuse an applicant bearing a name so honored in the dramatic profession. And ever since my young Mauritian friend has been a frequent theatregoer—on the same easy terms.

It is not an unmixed joy for a theatrical manager or an actor to become the recipient of a title. There is, it appears, some little awkwardness about giving Henry Irving his proper title. The advertisements at his Lyceum Theatre are still headed with the old style "Mr. Irving," and sticklers for the legal form will doubtless continue to address him as "Mr. Irving." But those whom a title dazzles will certainly give him the "Sir Henry" without hesitation. Of course, Mr. Irving is not entitled to call himself "Sir" till Queen Victoria has dubbed him knight at Windsor Castle, which ceremony will take place on July 1.

In Paris just now one of the sights of the boulevards is Charles Frohman speeding by on a shiny new bicycle. Mr. Frohman took advantage of his vacation abroad to acquire the art of navigating a wheel, and he writes to his brother Daniel that he has become fairly proficient. His chief difficulty, he says, is in stopping the machine and getting off when he wants to. He finds it easier to keep right on. The undue exercise has, it is reported, already made an appreciable difference in the manager's weight and girth.

I hear that there was an attempt at a *coup d'état* last week in the Camille D'Arville Comic Opera company. For some reason Ludwig Englander has ceased to please the powers that be, and an attempt was made to effect a change. Another leader was secured, it is said, but when he arrived at the theatre he found the picturesque Englander already installed in the conductor's throne. He informed Mr. Englander of the object of his visit to which the latter replied: "No, thank you. I'm perfectly capable of conducting this opera." So the *coup d'état* missed fire.

When William Parry compromised with his grand opera people by paying them half of what he owed them, it is said he promised an engagement a few weeks later in Chicago. The opera people say they are still waiting.

GOSSIP.

Business-Manager E. P. Simpson, of C. A. Bradenburgh's People's Theatre, who is now in New York acting as general representative of the Globe Ticket Company, has been selected by J. N. Calloway as superintendent of the new Hotel Rudolph at Atlantic City. He will assume the duties of his new position on June 29.

John E. Milton has been engaged for Thomas Keene's company. He will summer at his home, White Cloud, Kans.

W. J. Fetters and Sons, of Syracuse, will during the Summer repaint all the scenery of the Wieting Opera House in that city.

Charles Pope, manager of the new Oriental Theatre, St. Louis, is in town for a few weeks engaging artists for the Fall and Winter seasons at his house.

Gates and Morange are making sketches in the localities where the scenes of Stuart Robson's forthcoming production are laid. They recently signed a contract to paint all the scenery for it.

Albert W. Brown has been engaged by Mr. Delcher to write the music for Nellie McHenry's new piece.

The part of Dr. Syntax in The Merry World has been dropped and that of Wang, played by W. W. Black, substituted. Marie Laurens is announced to take the part of Belle Thane as Madeline this week.

George Brennan has left theatrical management and returned to journalism.

Mr. and Mrs. Sidney Drew resigned from the McKee Rankin company at Austin, Tex., last week.

Lloyd Wilson, E. S. Wentworth, W. Schuster, and Helen Von Doenhoff have been engaged for Manager Askin's production of Kismet in Boston on July 8.

Tony Denier returned from Europe last week. He brought with him a number of artists who will appear in his production of Uncle Tom's Cabin, among others being the well-known Denzer Brothers, Millie Duclose, Annie Gast, and Tillie Oppenheimer. Eddie Kendle will go in advance. Gustavus Penn will be business-manager and Charles Mil will be treasurer.

Harry Dodd has written a new topical song, entitled "I Hope It Isn't Quite as Bad as That," which he will sing in his monologue entertainment. Next season he will devote his time exclusively to producing operas and burlesques in New York. Mr. Dodd recently had the unique distinction of having two successful productions in one evening—The Lily of Killarney at the Grand Opera House, and his own burlesque, Twill-be, at the Imperial.

IN OTHER CITIES.

SAN FRANCISCO.

The vaudeville programme at the Orpheum week of 15-20 is receiving marked attention, particularly Odell and Page in their grotesque tumbling act; Gilbert and Goldie; the Salambos, in their mysterious fire-eating act; the two American Macs, who punch and slap one another around the stage to the delight of the gallery gods. The star is Amann, the character impersonator, who is accorded a howling reception every evening. Next week the one new feature will be the Tres Martinettes, gymnasts, direct from Mexico. For the week of 24 Sherman and Morrissy's Jay Circus in conjunction with Miller Brothers; Short and Edwards and the famous dog "Scottie" have been booked. Manager Mathers left last Sunday for Denver to arrange for the opening of the Curtis Street Theatre, which is to be included in his vaudeville circuit. He also intends putting in a variety bill in San José at Hall's Auditorium during the week of July 4.

Dailey's Stock co. have been playing to light business at the Alcazar all the week, although Fred. Marsden's Humbug has been presented in a creditable manner. Anita Bridger as Nellie Shaw shows capability; Charles E. Eldridge as Jack Luster, the humbug, does not offend but is not congenial with the character. Next week Mr. Dailey announces Augustin Daly's farce, A Night Off. On looking over the programme I observe that Mr. Dailey inserts in type several times larger than brevier, a repertoire of plays such as The Henrietta, Still Alarm, Stowaway, Daniche-lls, The Two Sisters, etc., which are the exclusive property of others, and can be had only on payment of big royalties.

The Struggle of Life at Morosco's is playing to enormous patronage. The Power of Money 24-29.

Ship Ahoy at the Tivoli has not proven to be the pecuniary success anticipated, in consequence of which the beautiful and fascinating opera, La Perichole, will be the bill next week, with the introduction of more new faces.

The Baldwin and California remain dark, in consequence of which the Columbia has been doing a good business with Moths. Nancy and Co. 24-29.

The Press Club will hold its annual entertainment 27. A big programme is being arranged.

Miss Irma Fitch, a clever soubrette, has been engaged for La Perichole at the Tivoli next week.

A School of Dramatic Art, under the personal direction of Leo Cooper, is being arranged and is to be run similar to the dramatic schools of the East.

J. K. Emmet, Jr., who in a drunken frenzy attempted to kill his wife recently has been released on bail. Mrs. Emmet is improving rapidly and will be out and around in a few days. The case will undoubtedly be dismissed.

Alfred Dampier, the Australian tragedian, in company with his family, arrived from the East yesterday en route to Australia.

Joe Stolz will assume the position of business-manager of the Circus Royal ere long.

Charlotte Neilson has been engaged by Manager Frawley for a season at the Columbia.

H. P. TAYLOR, JR.

BALTIMORE.

William Gillette's irresistibly funny comedy, All the Comforts of Home, produced by the Summer stock co., is the attraction of the week at Ford's Grand Opera House. The play is very well cast and runs with dash and spirit to the entire gratification of the audience. Anna Belmont is thoroughly at home in the role of Fifi Oritanski, and her performances are marked equally by grace and humor. Maude Odell is attractive as Evangeline, and as her mother Georgie Dickson is very amusing. T. C. Valentine as the broken-down music teacher proves what a competent actor he is, as his character work merits the highest praise. Fred. Strong is always good, and very clever work is done by Wright Huntington, Harry Hotto, William Bernard, R. Fulton Russell, Jr., and Alfred Hamton.

Next week we will have Pink Dominoes, and all hands are rehearsing hard to make it a success.

On Saturday evening last the season of grand opera at Harris' Academy of Music closed, the Hinrichs co. presenting Cavalleria Rusticana and Il Trovatore. The theatre was crowded with the musical and fashionable people still remaining in town, which made the audience a thoroughly representative one. Sig. Michelena received an ovation such as I have rarely if ever seen equaled here. He was singled out of the thoroughly good cast and cheered and applauded to the echo. It may be truthfully said that the compliment was well merited, as he was in excellent voice and with his spirit and enthusiasm simply swayed the audience at will.

Frederick Strong leaves the Summer Stock co. at the close of this week. He has accepted a position as manager of Pain's Fireworks at Coney Island for the remainder of the season. Mr. Strong has made himself very popular and has many warm friends who will regret his departure.

John Findlay, late of the Summer stock company at the Grand Opera House in Washington will succeed Mr. Strong in Manager Ford's co.

Robert E. Graham is in the city visiting his family. He looks well and is taking a rest preparatory to next season's work.

Harris' Academy of Music has closed its season and with the exception of a few rentals to local attractions, will remain dark until the Fall. Manager Dean contemplates spending considerable time in New York booking attractions for the Academy and the Grand Opera House in Washington.

William Bernard entertained a number of his friends on Tuesday evening in honor of his wife's birthday. The occasion proved very enjoyable, the host being both hospitable and entertaining.

Gustave Hinrich's will have a season of grand opera this coming Winter in Philadelphia, which will be conducted on on extensive scale. I am informed that over $50,000 has already been subscribed and Mr. Hinrichs will leave for Europe in a few weeks to engage artists.

HAROLD RUTTLEDGE.

ST. PAUL.

At Litt's Grand Opera House the Giffen and Neill Stock co. presented London Assurance in their admirable manner 13-15. The cast included Henrietta Crosman, Kate Blancke, Annie Blancke, James Neill, Charles Kent, John B. Maher, Charles Dade, Herschel Mayall, Frederick Perry, Robert Morris. Large and appreciative audiences attended. On Sunday evening 16 the bright little opera Czar and Zimmerman, was presented by a well-trained co. of local artists who gave a very creditable performance and delighted a large audience of our music-loving people. On Tuesday, 18, the Grand was crowded to its capacity by a fashionable and brilliant audience, the occasion being the testimonial benefit tendered Manager George A. Kingsbury by the Giffen and Neill co. Never since the opening night at the Grand has there been so large or representative an audience gathered there. Through the kindness of Manager Scott of the Metropolitan and Manager Gilkison several members of the Alhambra Vaudeville co. appeared in attractive features, namely Horwitz and Bowers in their remarkably clever parlor sketch and Bernard Dyllyn, who sang in splendid voice several songs which were greatly appreciated and heartily applauded. A beautiful curtain-raiser, The Open Gate, was finely presented by Kate Blancke, James Neill, Annie Blancke, and John B. Maher. The Misses Blancke were the recipients of two magnificent bouquets of Gloire de Dijon roses. The rendition by Charles Kent, of the Giffen and Neill co., of a composition by Edgar Allen Poe was one of the best things ever seen upon the local stage. His enunciation and dramatic reading won enthusiastic plaudits. Franklyn W. Dee was quite entertaining in his airy recitations and songs. In response to repeated calls Manager Kingsbury had to come before the curtain, and in a few appropriate remarks heartily thanked the audience and his many friends for their good-will and appreciation. Arrangements have been made with Manager Kingsbury for the Giffen and Neill Stock co. to cancel its Baltimore engagement and remain at the Grand for an indefinite period, and they will present Young Mrs. Winthrop 19-22.

At the Metropolitan Opera House, the Alhambra Vaudeville co. 16-22 opened to good houses with an entire change of artists and an attractive bill. Gertie Cochran, "the Child Wonder," is gifted with a most remarkable memory, and is a perfect marvel in correctness of figures and names of places. She is a drawing feature. Pete Baker is excellent in his German songs and dances. The Lairnos are decidedly versatile and clever in their musical sketch. Bernard Dyllyn has a magnificent baritone voice. His excellent rendition of descriptive songs, both in voice and action, won for him most hearty applause and repeated encores. Nicholas Murphy possesses a very pleasing and sympathetic voice. His singing is a taking feature. Shaffer and Clark are very funny and amusing in their musical sketch. Alhambra Vaudevilles 23-29; Hoyt's A Black Sheep co. 30-July 3; Wilbur Opera co. opens on the Fourth for the rest of the Summer season.

GEORGE H. COLGRAVE.

LOUISVILLE.

The only amusement of the week will be the concerts of F. N. Innes and Band at Phœnix Hill Park 13, 14. The Hill is a very pleasant place for Summer attractions, and there is every prospect that the concerts will be largely attended.

The Louisville Mandolin and Guitar Club gave an excursion on the river on 7, which drew out a large number of persons. This organization has obtained its popularity by contributing its services to the Elks' entertainments and benefit performances of other orders for worthy objects. John M. Straus, the young actor and composer, is conductor, and Adolph Klauber, of the Frohman co., who has recently returned from New York, is an ex-member. At the entertainment given on the excursion, Mr. Klauber recited a monologue of his own arrangement called, "On the Rio Grande."

Among the improvements that the Grand Opera House will receive is a handsome tiled pavement of graceful design.

W. W. Randall, an ex-professional, who has been engaged in this city in an advertising venture, will return to the stage next season.

William M. Hull, who was with Marie Jansen last season in managerial capacity, is in Louisville for the Summer. He, in company with William Thompson, has a scheme for an entertainment at the Auditorium on July 4. It is intended to be a popular affair that will appeal to the masses, and there is every prospect that it will be a big success.

Carl Schmidt, who succeeded Henry Burck as leader of the orchestra at the Auditorium, has made quite a reputation as a solo violoncellist; and his services are very much in demand at local musical affairs.

Al. Schlict, the young Louisvillian who has been successful with the better class of variety cos., has had quite a romantic marital experience. During the season he was married at Chicago to Lottie Moore, of Hoyt's Black Sheep co., various events having conspired to prevent the wedding previous to that time; and now to satisfy the religious scruples of the mother of the groom a second marriage is to be performed. The 12th inst is the date announced, and invitations have been issued to the friends of the young people to witness the ceremony.

Sol Marcosson, another young Louisvillian, now a member of the Boston Quintette Club, was most enthusiastically received by his home people on the occasion of his appearance at the Musical Club concert at Music Hall on 10.

The sensation of the week has been the announcement through the press that the Temple Theatre has been added to the Greenwall circuit. It was given out that the Bourlier Brothers, who for so many years have successfully managed this popular house, have disposed of their lease. Messrs. Al. and Emil Bourlier are both absent from the city and the details of the deal cannot be obtained.

Manager Scott of Macauley's paid a flying visit to the city 14 and was an interested attendant at the Innes concerts. He will return to the city late in July and will superintend such improvements as will be made at Macauley's prior to the opening next season.

Professor McQuown, formerly leader of the orchestra at the Temple Theatre is the fortunate possessor of a very fine violin rescued from an obscure shop at a small price. It is said that he has been offered $800 for his find.

The local papers are poking some fun at one of the youthful Thespians summering here, alleging that he is making himself conspicuous by apparently studying in public his roles for the coming season. His name is not mentioned, and the question naturally arises, "Who can it be?"

Claude Robinson, for several seasons past connected with the business department of the Academy of Music at New Orleans, has joined his side partner, Max Plohm, here and will spend the remainder of his vacation with his home people. He has arranged to return to New Orleans next season.

Robert Haight, who was with Thomas W. Keene, gave valuable aid at the entertainment given for the benefit of the local newsboys. He served as interlocutor in the minstrel first part, and wrote and arranged the burlesque of Caste wherein he pokes considerable fun in a quiet way at some well-known local people.

No further details of the lease of the Temple Theatre have been given out. Although the announcement of the coming of Mr. Michael is made, it is still asserted that the house will be a part of the Greenwall circuit. It is said that W. H. Meffert will probably be the business manager under the new arrangement. Your correspondent has been unable to see any of the interested parties, and is not in a position to make other than hearsay mention in connection with this matter.

Lida German, the young Louisvillian who has met with success with the Wilbur and other cos., figures as the successful plaintiff in a recent breach of promise case. The young lady was awarded damages amounting to a considerable sum, and is being congratulated not only for that but for having avoided what would doubtless have been an undesirable alliance.

Mary Louise Clary, who has achieved considerable distinction as the "voice" of Trilby in the New York production of the play, is a Louisville girl, and will shortly sing here at one of the concerts that will be given on the River by the Masons.

CHARLES D. CLARKE.

KANSAS CITY.

The Chimes of Normandy was put on in fine style at Fairmount Auditorium 18-22 by the Fairmount Opera co. The opera proved one of the most attractive bills of the season, and drew excellent houses. George Paxton as Gaspard gave a particularly strong performance, and made quite a hit. Delle Jackson as Germaine appeared to excellent advantage, and was in fine voice. Melytha Adams was pleasing as Serpolette. J. B. Bradley, Hugo Gerber, Victor De Lacy, and the others were all well received. Handsome new scenery had been provided, and in the orchard scene the natural scenery of the Park enhanced the stage scenery, the entire back of the stage being thrown open for this purpose. The orchestra also proved most enjoyable.

The Kemper stock co. revived their old success, Young Mrs. Winthrop, at the Coates 17-23 and drew good houses. This was the only appearance during the season of Collin Kemper, who played Herbert with great success. Lansing Rowan seemed to fit perfectly the beautiful part of Constance Winthrop, and Errol Dunbar as Douglass and Una Bell as the blind girl were also pleasing. Barry Johnson and Thomas A. Hall played the other parts effectually. Next week they play one-night stands in Kansas returning the following week and presenting The Private Secretary at the Coates. James K. Hackett of this co. has received a most flattering offer from Daniel Frohman to support Olga Nethersole as leading man for three years. In case the engagement is closed he will go at once to London to appear with her during the present Summer season, and they will then come to America in the Fall. He is a splendid young actor of great talent and fine personal appearance and should make an unqualified success.

The Charity Circus drew good houses 18, 19.

Nelson Sisters at Washington Park pleased good attendance 17-23.

The Kansas City Auditorium is filled with workmen and $15,000 will be spent to put it in perfect condition. The hotel will be entirely refurnished and repaired.

FRANK B. WILCOX.

PROVIDENCE.

Theatrical matters are very quiet here.

Trowbridge's Star Theatre was reopened 17 when J. Francis Kirke and Charles Phillips had a benefit. The military drama, Plot and Passion, was presented, and specialties were given by a host of volunteers. The house was crowded.

Charles Barringer and Estelle Keene will benefit at the Star 21; Morris McHugh 27, when The Private Secretary will be given by the members of Katherine Rober's co., and Dan Tourjee 29, and the attaches of the theatre on July 1.

Director Reeves has nearly completed the cast for Pinafore on ship board at Crescent Park and the opening performance will be given 1. The cast as made up is as follows: Sir Joseph Porter, K. C. B., John Saunders, of the Fay Templeton Opera co.; Captain Corcoran, Richard H. Geiger, of the Wilbur and De Wolf Hopper Opera cos. and the New York Casino; Ralph Rackstraw, Philip Tomes, of the Manola-Mason co.; Dick Deadeye, Stanley Felch, of the Grau Opera co. and the Deadeye of the original Park Garden production; Boatswain, Gus Kammerlee, of the Ideal and Bostonian Opera cos.; Josephine, Helen Ormsbee, of the Chicago Opera co.; Buttercup, Helen G. Jordan, of the Tivoli Opera co.

Among the volunteers who appeared at the joint benefit of J. F. Kirke and Charles Phillips at Trowbridge's Star Theatre 17 were the two little daughters of Door-Keeper Seaver and nieces of Mr. Phillips. They sang several duets, and little four-year-old Blanche rendered two solos in a charming and pleasing manner.

Manager Fred. H. Weipple is in town for a few days.

HOWARD C. RIPLEY.

DENVER.

On my return from California I found the season had opened very auspiciously at Manhattan, there having been a succession of large audiences anxious to applaud the merits of the co., which is really of a superior order. In the production of Moths the members made a very great success. The bill was changed Saturday, 15, to Nita's First, a funny farce, by T. Y. Warren, preceded by a dainty curtain-raiser called Dream Faces by Wynn Miller, in which Jenny Kennark had an effective part, and Walter Edwards was likewise suitably cast. In Nita's First the entire co. appeared, and the hit of the piece was made by Tom Ricketts in the part of an irritable old man. William Ingersoll, a last year's favorite, is with the co., and he also made lots of fun. Besides these the following appeared: Walter Edwards, Augustus Halbach, Charles S. Lothian, Jenny Kennark, Sarah Truax, Zenaide Williams, Madge Carr Cook, Daisy Lovering, and Ethel Ricketts. Of the ladies an old favorite is Madge Carr Cook, who made the character of an old maid intensely funny. Private Secretary week of 24-29.

At the Tabor Wills' Two Old Cronies drew fair audiences week of 17-22. Nothing underlined for week of 24-30.

Both the Curtis Street and Broadway are closed.

The Broadway will be opened one night soon for a benefit to the well-known treasurer, Dick Mayr.

Harry Corson Clarke is much better in health, I'm happy to say. Rest is all he needs.

The usual Summer spectacle will be given at Arlington Park. It will be called Americus, and considerable preparation is being made for it.

W. P. PEABODY.

MINNEAPOLIS.

The Grand Opera House was dark week of 17-22.

The popularity of Theodore Hays, resident-manager for Jacob Litt, was fully attested 17, when a splendid audience crowded the Metropolitan to the doors. The occasion was a testimonial benefit to the genial manager. London Assurance was given by the Giffen-Neil stock in a masterly manner. Henrietta Crosman was particularly charming as Lady Gay Spanker. Charles Kent appeared to marked advantage as Sir Harcourt Courtly. John B. Maher made an admirable Spanker. Kate Blancke was decidedly good as Grace Harkaway. The others were equal to the requirements of their respective roles.

The season at the Bijou closed 15.

F. C. CAMPBELL.

BUFFALO.

A local production of Pinafore was the only attraction of the vaudeville theatres. Pinafore has been brought forth in aid of Mayor Jewett's Potato Farm scheme, to aid the poor. Elihu Spencer is the only professional in the cast. The engagement is for five nights, 17-22.

The Court Street Theatre is running at reduced rates, advertised as Summer prices. Lottie West Symonds, Wolf and Seville, Mulloy and Hearne, and the living pictures occupy most attention.

At Shea's, Lew Hawkins is the star attraction. The usual variety entertainment continues.

BRET HART.

INDIANAPOLIS.

With the exception of Tuesday, June 18, when there was a wrestling match at English's Opera House, all the theatres here have been closed for the past two weeks and theatrical business is at a standstill. The hot wave has prevented any openings whatever.

GUSTAV RECKER.

ENGLISH PLAYS IN AMERICA.

Brooklyn Eagle.

London *Truth* says that the best market for English plays is America. It is too bad that it should be so, but we guess that it is. The reason is that we have more managers here who are altogether commercial than England has. Our theatres are considerably in the hands of men who were not bred to management, have no practical knowledge of art, are of limited education and ordinary taste. Naturally such men distrust themselves. They would not dare to buy a play from an American because they would not know whether it was good or otherwise. So they go to England and to France and buy pieces that have made a success over there, and the American rights cost them comparatively little. Then they return and give the plays in New York. Sometimes they are so very English or French that the Americans do not want them, and the mistaken managers abuse the public or trot out a variety farce or engage in some equally poor enterprise. We want in this country a few more managers of the best type; men like Henry Irving in London, who have an understanding of art, whose knowledge of the stage is practical and who strive for the suffrages of only the people whose support it is an honor to have. We have good playwriters in our country, and Americans will be more interested in seeing their plays than they can be in the dirty comedies of France and the noisy and hackneyed melodrama of England.

THE FRAWLEY COMPANY.

The Frawley company, under T. Daniel Frawley's proprietorship, is doing a really remarkable business at the Columbia Theatre in San Francisco. The receipts thus far during the engagement have reached the capacity of the house. Mr. Frawley deserves great credit for his enterprise in getting together a company of first-class merit and in securing such valuable material as The Senator and other plays of standard character for them to appear in. Mr. Frawley has the good wishes of a large number of professional friends in the East and they will be gratified to learn what good fortune is attending his venture. The Frawley company is booked solid for thirteen months. It has been accorded in San Francisco a standing above any that has visited the Coast lately outside of the permanent organizations of Messrs. Palmer, Daly, and the Frohmans.

WILLIAM C. ANDREWS' SEASON.

The booking of the new attraction, My Wife's Friend, which is to be presented the forthcoming season by William C. Andrews and his company, is progressing. W. A. McConnell, who is routing this company, says that managers are offering time with such assurance that he has been able to complete nearly the entire season with the best of week stands. He further states that it is an unusual thing to have such immediate returns for a venture. The company engaged by Edwin R. Stoughton is composed of players of recognized ability and prominence. The play is said to be a comedy of the best type. The printing is artistic and the season will begin about Sept. 1.

ARTISTIC LITHOGRAPHERS.

The unique and striking advertisement of W. J. Morgan and Company, lithographers, of Cleveland, O., that appears in THE MIRROR is characteristic of the establishment that was awarded the only medal of honor and diploma of merit given at the World's Fair in Chicago.

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CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Otto H. Krauss' stock co. in repertoire, at popular prices, to good business 10-15.==GLENWOOD PARK THEATRE (E. M. Raleigh and Co., lessees): This Summer theatre will open a six weeks' season commencing 24 with a specially selected stock co.

CAMDEN.—DOWDAL OPERA HOUSE (W. F. Avery, manager): House dark 10-15. General J. B. Gordon will lecture July 8.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Humpty Dumpty Up to Date 10-14 by Liliputians. The Old Homestead underlined.==PEOPLE'S THEATRE: Dark.==ITEMS: George Eliot's "Silas Marner," dramatized by Fannie W. McLean, was produced 12 at Berkeley, Cal., by the graduating class of the High School. As a dramatization the play was fair though the threads of the plot were not well gathered together.—B. P. O. Elks of Oakland, Cal., are making great preparations for a circus to be given 21, 22 and matinee on 22 in Oakland, near the business part of the town. An elaborate programme of events has been outlined and as the proceeds are for the benefit of the lodge a big turnout is expected.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Alabama 13-15; good business. The Old Homestead 17-29.==BURBANK THEATRE (Fred. A. Cooper, manager): J. J. Dowling and Myra Davis in The Belle of Carbine River closed a most successful four weeks' engagement 15. Rose Stillman in The Clemenceau Case 16.==ORPHEUM (Joseph Petrich, manager): Vaudeville; business large. Jules Levy 17.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Patience was creditably presented by local talent for the Elks' benefit 7, 8 to packed houses. Alabama 19.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Commencement San Bernardino High School 10. Alabama underlined.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The Old Homestead, under the management of E. A. McFarland, 10, to $750. Everyone was pleased. Faust, with John Griffith as Mephisto, did a good business 13. Two Old Cronies to fair business 15.==ITEM: Last week closed the season, and estimates are being made for some changes in the house. The stage is to be enlarged and refitted, and more dressing-rooms added.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Two Old Cronies was presented to a fair house 11.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Old Homestead 11; large audience. John Griffith 12 in Faust; good business. Two Old Cronies 14; fair house. This closes the season at the Grand, which will reopen in September.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Rentfrow's Musical Comedy co. 10-15; good performances; small business. The co. disbanded here.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Salt Lake City Concert co. 17; fair audience; performance good.

CONNECTICUT.

HARTFORD.—The Bijou and the Pratt Street Theatres continue presenting good vaudeville bills to large patronage. Manager Rigby, of the Bijou, has some of the best known farce-comedy specialists underlined and the bill at this resort has so far been composed of the very best talent. De Wolf Hopper and Edna Wallace Hopper flew through here on a special train at the rate of a mile a minute the past week on the date of The Rivals' afternoon performance in Boston. They were thus enabled to connect with their evening engagement in New York. Francis Carlyle, of this city, has been engaged for the elaborate production of The Sporting Duchess. Thirty thousand dollars will be expended before the rise of the curtain. Ringling Brothers, well known in the West, are making their maiden tour in New England. Advertising car No. 1 has arrived heralding their immense tent show. Dramatic Editor Graham, of the *Courant*, is making a New England tour with the Putnam Phalanx, an independent military co. composed of Hartford's "solid" men, and incidentally sending interesting letters of the tour to his paper.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): House dark with nothing underlined at present.==GRAND OPERA HOUSE (G. B. Bunnell, manager): The Thomas Opera co. finished their week's engagement 10-15 to medium-sized houses. The house is now closed for the Summer. Pole's Wonderland Theatre ended a profitable season 15.==ITEM: We are promised Pain's Fall of Pompeii June 29 and the following week at Savin Rock, also Gilmore's and Sousa's Bands later.

WINSTED.—GOSSIP: Helen Bell, late of the Stowaway co., is spending the Summer here the guest of Mrs. A. P. Hallock.—Charles Barker, of Kennedy's Players, is at his home in this city ==ARENA: Goodrich and Kirwin's Circus 13-17 to fair business.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Dark 17-27.==GRAND OPERA HOUSE: Dark 17-27.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Mikado was repeated by local talent to a good house 10.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (J. H. Pinney, manager): The Weber Dramatic co. 13-15 were poorly patronized. The New Great Syndicate Shows July 1.==ITEM: A steam merry-go-round with musical attachments—first ever seen in Idaho—has captured the town.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Perry and Allen's National Stock co. week of 10-15 in repertoire to fair business.==THE TABERNACLE (S. V. Abel, manager): The opera co., headed by Josephine Knapp, gave an excellent rendition of Offenbach's Grand Duchess week of 10, augmented 14 by the Chicago Marine Band under the direction of Professor Brooks, who gave two concerts. The co. is giving satisfaction to good houses. Miss Knapp, at the close of the second act 14, was called before the curtain and presented with an elegant floral offering. She has already won the hearts of the opera admirers by her graceful and winsome manners. Tellula Evans, Ben Lodge, and Ed. Semper also deserve especial mention, and the chorus and orchestra, under the direction of Professor McGhie, show careful training. The work of the co. thus far insures the success of the enterprise, and Manager Abel is to be congratulated and commended for his zeal in giving such a high-class co. to the theatregoing public for a Summer attraction.—Manager Chamberlain of the Grand, Burlington, was a visitor in the city 13 the guest of Manager Barhydt. He left for New York 14 to complete bookings for the coming season. He tells me he has some surprises in store for the public next season.—Nellie Louise Davis, of the Alba Heywood co., who is resting with her parents in this city, recently gave a benefit for one of

the charitable institutions of Peoria, assisted by Charles L. Dox, of minstrel fame, which netted a neat sum. In recognition of her services, Miss Davis was presented with a handsome silver mirror. She will rejoin her co. early in September.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): The Chicago Marine Band, under the direction of T. P. Brooke, gave a fine concert to a small but very appreciative audience. The National Stock co. opened a week's return engagement 17; good business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Season closed. The house will be opened this week for the High School graduating exercises and a silver debate, and then will be placed in the hands of decorators and painters.==ITEMS: Ila Irvine is home to spend her Summer vacation.—Manager Jones is visiting the Pacific departments of the G. A. R. with Commander-in-Chief Colonel P. G. Lawler.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Dark 10-15.

ENGLEWOOD.—MARLOWE THEATRE (R. F. Timmerman, manager): Dark 17-22.==ITEM: The V. M. C. A. gave a pleasing reproduction of The Midway Plaisance under a tent 10-15; good houses.

PRINCETON.—APOLLO OPERA HOUSE (C.G. Cushing, manager): Swan from Sweden 27-29.

DECATUR.—GOSSIP: The William Morris co. will be seen in As You Like It at an out-door entertainment on the lawn of Mrs. Samuel Powers of this city. A subscription list of ticket-holders insures it to be a success. —Barnum's Circus was here 12 to large business and general satisfaction. Two Indian women were ill here and it was thought they had small-pox, but they were examined by the Board of Health who pronounced it German measles, which greatly relieved the circus people, who were afraid of being put in quarantine.

LEWISTOWN.—BEADLES' OPERA HOUSE (Henry Beadles, manager): Princess Inez, by local talent, under the management of Mr. and Mrs. Charles Dotey to a packed house 18; repeated 19.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Dark 12-19.==WEST END PARK THEATRE (H. J. Pepper, manager): The George H. Adams' Family opened a six-weeks' engagement 17; general satisfaction.

CLINTON.—RENNICK OPERA HOUSE (JohnB. Arthus, manager): House dark 11-18.

AURORA.—OPERA HOUSE: Chicago Marine Band gave a fine entertainment 12 to a small house. Gibney Comedy co. 17-22; reduced prices.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): Gibney, Gordon and Gibney Comedy co. closed a small week's business 15.==ITEM: Georgie Welles, late of Sadie Martinot's co., is here for a short vacation.

INDIANA.

ELWOOD.—OPERA HOUSE (W. F. Van Arsda'e, manager): The Spooner Comedy co. opened 10 for a week in repertoire. They presented Jack of Diamonds 18, which your correspondent recognized as Forgiven, formerly owned and played by Frederick Bryton. He informed the house manager, Mr. Van Arsdale, that the piece was undoubtedly pirated, and Mr. Van Arsdale did a commendable thing by promptly canceling the rest of the engagement. The Waif of the Hill as presented by very clever amateurs 15 drew light business. The singing of Charles Minon and the character work of Messrs. Finch and Simmons deserve mention. This closes the season, and the Opera House will undergo many needed repairs.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Season closed. It opens again Aug. 20 with Jule Walters' new play, The Money Order. The management have fine bookings for the season of '95-96.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): Dark 17-22.==CARLISLE HALL (D. Carlisle, manager): Dark 17-22.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): High School Commencement exercises 21.==STEVER'S OPERA HOUSE (George Higgins, manager): Operetta, The Golden Hair, 19 by home talent. ==ITEMS: Assistant-manager Morss spent three days in St. Paul looking up theatrical matters for the Grand. —There is considerable talk of a lodge of Elks being started in this city.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Heywood Celebrities 22.==DREESE OPERA HOUSE: Dark 17-22.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): The Oriole Opera co. in Snid Pasha, Mascotte, and Bohemian Girl 13-15 to good houses.==WONDERLAND (Cal Tucke, manager): Good business week ending 15.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Professor Roche, hypnotist, closed a very successful week's engagement 15 at the same time closing a continuous season of 130 weeks during which he has given performances in all parts of the United States.

KANSAS.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark 10-15.

JUNCTION CITY.—GOSSIP: The Opera House has been receiving a thorough renovating, new scenery, with the old repainted and repaired, and electric lights over the entire house.

PARSONS.—OPERA HOUSE: Professor Gentry's Equescurriculum had large audiences 10.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bartley McCallum, manager): Led Astray will open the season 24-29. Cast: Armond Chandos, Amelia Bingham; Susanna O'Harra, Lyle Leigh; Matilde, Beatrice Ingram; Countess, Lillian Andrews; Chanosche, Rosela Alexander; Phœbe, Harriet Staley; Rodolph, James Horne; George De Laspare, William H. Pascoe; Mount Goslin, Ralph Cummings, Major O'Hara, Joseph Callahan; Hector Plaid, Arthur Buchanan; Lafontine, Norman C. Conniers; Robert, Peter Lang. Underlined: Comforts of Home, July 1-6; Lost Paradise, 8-13; Man and Wife, 15-20; London Assurance, 22-27; The Two Orphans, 29-Aug. 3; Caste, 5-10; Engaged, 12-17; Pink Dominos, 19-24.==ITEMS: John A. Holland, of Hoyt's A Temperance Town, is in town. "Dick" Golding was here 18 en route East.—The Elks had their annual outing at Freeport 17, being the guests of Hon. E. B. Mallet, Jr. A good time was enjoyed. Elks from New York, Denver and Portland, Oregon, were in attendance.==ARENA: Washburn's Circus 14; packed canvas; fair performance. Buffalo Bill's Wild West Show July 24.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Frankie Carpenter with a good co. 17-19 to good business. Tucker Sisters play a return engagement 24-29.

BATH.—ARENA: Leon W. Washburn's Circus 15; fair performance.

HOULTON.—OPERA HOUSE: Lucier Minstrels 22.

MASSACHUSETTS.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark week of 17-22.==ITEM: William P. Carlin, stage-manager and scenic artist of the Leland Opera House at Albany, was in this city at work on the scenery at the Academy week of 10-15.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): House dark 17-22.

TAUNTON.—THEATRE (R. A. Harrington, manager): House dark 17-22.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Season closed.==BIJOU THEATRE (W. R. Taylor, manager): Season closed.==ITEMS: M. J. Green, of the Thomas E. Shea co., which has been resting, spent two weeks at his home in this city. He has rejoined the co. for a tour through Maine and the provinces. He reports that although Mr. Shea will accompany them it is not his intention to appear in the cast, but will feature Joe Green and Joe McAuliffe.—Manager Bradstreet had another successful meet at his bicycle park 17. He is a very busy man nowadays, in fact too busy to talk of theatricals and his plans for the coming season.—The local military co. is negotiating for the Bijou Theatre for an armory.

LOWELL.—LAKEVIEW THEATRE (James Gilbert, manager): The opera co. presented The Chimes of Normandy to fair business week of 10-15. The co. in general is giving satisfaction. Next week they will sing The Mascot.==ITEMS: Ringling Brothers' Circus 15 made an excellent impression for future business. —Robert T. Tyrrell, the singer, is in town visiting relatives.

LAWRENCE.—ARENA: Ringling Brothers' Circus, including Liberati's Band, made its first visit to this city 18, giving excellent performances to packed tents. Buffalo Bill's Wild West July 6.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Dark week of 17-22.==ODD FELLOWS' OPERA HOUSE (John E. Jordan, manager): Dorrit Ashton in repertoire 17-22 to light business.==ITEMS: John C. Frohn, the young Plymouth author and actor, has been in town a few days. Mr. Frohn has lately written a play entitled A Jay Sport, which will be produced in Boston early in September.—Melbourne McDowell and wife, Fanny Davenport, have arrived at their Summer home, Melbourne Hall, South Duxbury.—Mrs. Georgie Dean Spaulding-Kent and family are at Long Pond, also the family of Myron W. Whitney, of Boston.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Season closed.==THE EMPIRE (William E. Gaut, manager). Season closed.==THE PAVILION (Thomas E. Murray, manager): Emery and Russell, Bijou Mignon, Brooks and Brooks, Lew Randall, Mardo, and Hanly and Jarvis to good business 18-22.==ARENA: Reynold's Circus and Menagerie 17; large attendance; splendid performances for a low-price show.

MICHIGAN.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Louise Hamilton Opera co. in The Little Detective 10; Our Angel 11; The Little Treasurer 12; fair houses.

MUSKEGON.—THAYER'S OPERA HOUSE (Fred. L. Reynolds, manager): House dark 17-22.

GRAND RAPIDS.—OPERA HOUSE: Dark 17-22.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): House closed for the Summer. At a meeting of the stockholders, held last week, it was decided to give the house a thorough overhauling. Newell's Pavilion Theatre has opened for the Summer with Van Dyke and Eaton's co in repertoire.

FLINT.—OPERA HOUSE (H. A. Thayer, manager): J. C. Lewis in Si Plunkard to a good house 17.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): F. C. Lewis in Si Plunkard 20-22. Chapell and Deane will produce The Foresters' Daughter about 24 (local) for the benefit of the Maccabees.

BELDING.—OPERA HOUSE (W. P. Hetherington, manager): A Cracker Jack 17; fair house. Si Plunkard 5.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Dark week ending 15.

MISSOURI.

INDEPENDENCE.—FAIRMOUNT PARK AUDITORIUM (Howe and Doran, managers): The Fairmount Opera co., under the management of George Paxton, opened their third week 17 with Planquette's opera, The Chimes of Normandy. The season so far has been good, and Mr. Paxton and his clever co. have gained new friends at each performance. The opera had good stage settings; the scenery was especially painted for the production. In the orchard scene in the third act the sliding doors back of the stage were opened showing the natural forest trees and scenery of the Park, producing a very unique effect. Melytha Adams, whom the audience has had little chance to hear before, has a strong and sweet soprano. Her rendition of Serpolette was excellent. Mr. Bradley as Grenicheux, Mr. Paxton as the Miser, Victor De Lacy, and Delle Jackson were all well received.==WASHINGTON PARK (V. W. Floweree, manager): The Nelson Sisters, aerial acrobats, opened an engagement 16. A short opera season will commence July 9 with Billee Taylor, with Adelaide Randall prima donna, Signor Montegriffo, tenor; Joseph Lynde, baritone; Eddie Smith, comedian; Rose Beaudet, contralto; Georgia Bryton and Clara Randall, soubrettes; and a chorus of twenty-eight people. There will be a change of bill each week.==ITEMS: The Millers' Convention, which met in Kansas City 10-16, on the last evening adjourned in a body to Fairmount Auditorium to hear Olivette sung.—La Petite Shirley, as well as other members of the F. P. A. co., take a prominent part in the two grand concerts given on Sunday afternoon and evening, consisting of living pictures, vocal solos and duets, with H. O. Wheeler as musical director. They continue to be the leading attractions on Sundays.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Dark 6-15.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Dark 10-15.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark 8-13. Henry Watterson 18.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): House dark week of 10-15. Marie Wellsley opens for a week 17.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Alhambra Vaudevilles 14; fair business. The dancing of the Sisters Byran deserves special mention. There is nothing underlined for the rest of the month.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): Season closed.

MONTANA.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Anna May Abbot gave a performance 14, 15 to very small houses; deserved much better.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Amateurs in Pinafore 13-15 to very poor business.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley manager): House dark 17-22.

BOZEMAN.—OPERA HOUSE (W. W. Livingston manager): Season closed.

NEBRASKA.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): Season closed until Sept. 1.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): A Temperance Town was to close the season at this house 12, but cancelled the date, owing to the hot weather.==PARK THEATRE (Charles A. Richmond, manager): The Summer season at this cosy theatre opened 17 with the Old Colored co. to a large and well-pleased audience.==ARENA: Scribner and Smith's Circus drew packed tents afternoon and evening of 14.

MANCHESTER.—ARENA: Ringling Brothers' Circus 17; crowded tents. Buffalo Bill's Wild West July 5.

NEW JERSEY.

DOVER.—Commencement exercises of Dover High School 21.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Public Schools Annual Commencement 13; crowded house. Athletic entertainment under the management of Parson Davies to a fair house 17.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): The Old Homestead 12; large and very appreciative audience. The quartette is a very striking feature.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): House dark 12-19. The regular season opens Aug. 21 with Primrose and West's Minstrels.==GAIETY THEATRE (Agnes Barry, manager): Dark 10-15.==ITEMS: There is a rumor that a roof-garden with theatrical performances is to be opened during the Summer either on Pearl Street or Broadway. There are no indications of it, however, and it probably is only a canard. The nearest to a roof-garden that this city has had is a place in the Greenbush bridge-draw, which was oopened last week. An orchestra made it very pleasant for those who were present while they sipped their cooling drinks and enjoyed the breezes from the river.—Ex-District Attorney Eaton will grant another hearing in the Proctor-Soulier matter 20.—General Amasa J. Parker said last week that the contract for managing Harmanus Bleecker Hall was not signed yet, but he thought that Manager C. H. Smith would be re-engaged, as he has shown that he is capable of filling the position.—Manager H. P. Soulier is recovering from his illness, and the attending physician thinks that he will soon be able to be around.—Frank W. Martineau, who is the business-manager of The Passing Show, was formerly of this city. The season of his co. that closed here 12 was fifty-six weeks, and the average receipts of a performance were $730. John E. Henshaw, of this co., is an Albany boy and a very clever comedian.—John J. Reilly, who left this city fifteen years ago in the theatrical business, visited his friends last week. Fortune has smiled upon him, and he is now manager of a theatre in Nashville, Tenn., Louisville, and Evansville, Ind. He will remain North until July 15 booking attractions for his various houses.—Edward Martineau, brother of Frank, is managing Prof. Pain's fireworks displays this Summer after closing the season of The Twentieth Century Girl.—Sherman Brownell, who was treasurer at Harmanus Bleecker Hall several seasons, is employed in New York.

SARATOGA SPRINGS.—THE SARATOGA OPERA HOUSE (A. L. Churchill, acting-manager): The Willard and Gleason co. opened a week's engagement in Ten Nights in a Bar-Room to good business, following with East Lynne, Kathleen Mavourneen, Triss, California Detective, Hickory Farm, and Old Homestead. ==TOWN HALL (J. M. Putnam and Co., managers): The class day exercises of the High School took place 18 before a packed house.==CONVENTION HALL: The graduating exercises of the High School were given in this hall 20 to a very large audience.==PERSONALS: J. W. Morrissey, who will again have charge of the Shakespearean Fete at the Grand Union Hotel, was in town 18. Mr. Morrissey is already at work on the details of the fete, and there is no doubt but that he will repeat his success of last season.—John Lund, of Buffalo, and his orchestra have been engaged for the Grand Union Hotel, giving a morning and evening concert daily during the season of 1895.—Charles H. Van Arnum, Jr., was in town 18. He will assume his position as master of ceremonies at the Grand Union Hotel 26.—John Le Gartland, of Albany, with a larger and finer orchestra than ever before, has been engaged for the Summer at Congress Spring Park.—Miss Henrietta Lee, of New York, who so successfully starred in The Two Sisters 1894-95, is at the Warden here for a few days.—Rose Coghlan and John T. Sullivan have engaged rooms at the Grand Union for the Summer.—The third annual Shakespearean open-air festival to be given on the lawn at the Grand Union Hotel the first week in August with the following programme, which will occupy three days, has finally been decided upon: Thursday, Aug. 1, matinee, Verdi's grand opera Falstaff will be sung, conducted by John Lund; Aug. 2, The Merry Wives of Windsor with a star cast will be presented; Aug. 3 (matinee) a children's lawn carnival; evening of 3 a grand Shakespearean ball will be given. An open-air amphitheatre is being arranged which will seat 10,000 people and afford a fine view of the performance. Mr. William H. Seymour will manage the production, James W. Morrissey will be the business-manager, Charles Harris Van Arnum, Jr., will be master of ceremonies at the ball and will arrange all dances.

CARTHAGE.—NEW OPERA HOUSE (E. C. Wagoner, manager): Donavin's Summer co. 22 in The Vagabond Heiress, and for the Odd Fellows' benefit 20 Nugget Nell will be the bill. The co. comprises Maude Hillman, Alma Chester, Miss Connelly, J. M. Donavin, W. G. Snelling, Irving White, J. H. Thorpe, Willie Kennedy, W. C. Humpherys, and O. W. Dibble. They will play every Saturday night during the Summer.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): High School Commencement 20; State Normal School Commencement 25, after which the house will be closed for the Summer.==GOSSIP: The London *Court Journal* recently in a lengthy account of a reception given by Mme. Cellini speaks very highly of Miss Lillian Terry, a pupil of Mme. Cellini, who sang several operatic numbers. Miss Terry was formerly soprano in the First Baptist choir of this place.—Lowel and Sisson's Mohawk Valley Show will exhibit here 25.—Messrs. John and Harry Dillon, of song and specialty fame, are spending the Summer at their home here.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): Workmen have begun repairing the Opera House. It will be fitted up with new scenery and curtain, the stage will be made eight feet wider and will be lowered about a foot and will be re-painted. It is Mr. Dean's intention to make Owego one of the most desirable "show towns" in the Southern tier.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Frank Lothrop's War Scenes, booked for 17, failed to come or cancel. Our New England Home, a comedy-drama, put on by home talent under the direction of Clifton Mallory, 24, 25, for the benefit of the Independent Congregational Church. Madame Belle Cole, of London, a former resident of this city, arrived home 18. Arrangements are being made for a grand concert, in which this distinguished prima donna will take part.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark 10-15.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): House dark 17-22.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Season closed.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Emily Alvord, with local talent, to a good house 14. Grammar School Exercises 20.

BINGHAMTON.—The Stone Opera House and Bijou Theatre are closed for the Summer.==ARENA: Sells Brothers' Circus is billed for 29.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Corell, manager): Willard and Gleason co. closed a week's engagement 15 to very light business. This closed the season here. Manager Corell has been very successful in booking some of the best plays for next season.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Sander's stock co. opened 12 to poor busines. Co. deserves better patronage.==ITEM: "Dad" Lambert, basso, with Freeland's Minstrels last season, is home for the Summer vacation.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 17-22.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): House dark 13-20.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The New York Ladies' Quartette delighted a small audience 17.==ITEM: Carl Sprosa, cornetist, will leave shortly to fill a Summer engagement at one of Asbury Park's leading hotels.

NEWBURGH.—ARENA: Bob Hunting's Circus 19; good show to large business. John Robbins, once of Robbins' Circus and Menagerie, is with Hunting's Circus for the season.

FISHKILL-ON-HUDSON.—PRATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): The Golden Giant did not play 10, owing to the extreme heat. House closed for the season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Imson's Comedians, supporting the clever little actress, Geraldine Stockdale, in Chic and The Tramp 12, 13 to fair business. Frohman's Jane co., with Anna Parker as Jane 21. John Dillon in a new play 25, 26.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): House dark week of 9-16. Frohman's Jane 21. Imson's Comedians 29.==ITEMS: Manager Wakeman has already booked a number of splendid attractions for next season.—Work will soon be commenced on the new opera house here.

OHIO.

KENT.—OPERA HOUSE (Mark Davis, manager): A Soldier of the Union was presented by local talent 11-13 to fair houses. High School Commencement 19.==ITEMS: Walter L. Main's Circus at Ravenna 15 attracted large crowds from here.—Manager Davis is booking an excellent class of attractions for next season, which opens in August, and, as our industries are again running, business will no doubt be good.

MARION.—ELKS: The Elks Circus 6 was a great success in every particular, and especially pecuniarily, and was without a doubt the greatest day our city ever had. The evening attendance was estimated at over 5,000 people. Iler, Burk and Randall's Summer Pavilion Minstrels opened our new Park 12-15 to large and enthusiastic audiences. Messrs. Iler and Burk are old Marion boys and are very popular. They were with Primrose and West in 1893, and with Riley and Woods' comb. in 1894-95. Their Cabin act is noted throughout the United States and Canada. They will play under tent this Summer throughout Ohio and Indiana. Innes' Band gave two concerts at the Park 17 to large houses. The Pavilion was packed in the evening, containing over 3,000 people.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Dark 10-15.==MODEL OPERA HOUSE (George P. Hardy, manager): Dark 10-15.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Week of 11-18 dark. The season is closed at the Grand until next Fall. Innes' Band coming 19 at the Armory for the benefit of the local band.

RAVENNA.—REED'S OPERA HOUSE (Myron Carter, manager): James Newton Drew, assisted by local talent, in Hank's Little Gal to fair business 7, 8. Santanella the mesmerist to poor business 10-14.==ITEM: Etta Reed, of the Corse Payton co., is spending the Summer here with her mother at her old home.==ARENA: Walter Main's Circus to immense business 15. Show excellent.

SANDUSKY.—CEDAR POINT (Charles Baetz, manager): Good-sized audiences week of 17-22. The Robinsons, duetists; Clafflin Sisters, song-and dance artists, and Robinson and Brown, champion all-around jumpers, gave a clever entertainment.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Mabel Easton-Edwin Hall co. in Sardou's A Scrap of Paper and Sydney Grundy's She's the Best Man 18, 19 to small but appreciative audiences.==MYERS' OPERA HOUSE (L. E. Myers, manager): Dark.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): Albina Entertainers stranded here 11. Their baggage was attached for a hotel bill. Albina had sent his baggage to Chicago, Ill., before reaching here. He got out of town on checks of his trunks, and the rest of the co. were left here with from four to nine weeks' salary in arrears. With the help of Mr. Scott, of this town, and your correspondent, Frank M. Jones and wife and William Hunt and wife went to Chicago. William Cunningham and wife went to Pittsburg, Pa., Burt Hogan to Cleveland, Renos Brathur to Canton. The cantata of Queen Esther was given 19 by local talent under the direction of Professor Dave Davis to a large and well-pleased audience.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S Grimes, manager): House dark 17-22. The Grand will be demolished on Sept. 1. Work on the Grand is assuming shape and the house will be ready to open Oct. 1. It is quite probable that Nat Goodwin will open the new Grand.==ITEMS: Pearl Revare, late with Corse Payton, is visiting here. Charles Reed has joined Sells Brothers' show as lion tamer. Charles Bruner has joined the band of Walter Main's Circus.

PENNSYLVANIA.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): Dark 17-22.

LEWISTOWN.—ARENA: Harris' Nickel Plate Show 13; large business.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): The Mary W. Fritz Dramatic School in Anita's Trial, preceded by Editha's Burglar as a curtain-raiser 13; large and well-pleased audience. Marion McDougal as Anita deserved special mention. The Millionaire Tramp, ushers' benefit, 20. Julia Allen's recital 26.==ARENA: Pawnee Bill's Wild West 15; capacity of the tents.

SCRANTON.—THE FROTHINGHAM (Arthur Frothingham, manager): The Cora Van Tassel co. at low prices week of 17-22 to large business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Dark 17-22.==DAVIS' THEATRE (George E. Davis, manager): Dark 17-22.

LANCASTER.—CONESTOGA PARK PAVILION (Chris. Burger, manager): The Robinson Opera co. drew large audiences in Mascotte 17-22. The weather has been fine and the performances very satisfactory. Robert Macaire will be produced 24-29.

NORRISTOWN.—NORRIS' THEATRE (H. E. Elston, manager): This house has closed after a season of forty-two weeks. During the Summer the house will be remodeled and a horseshoe gallery added making the seating capacity 800. Ed. O'Brien, formerly manager of Rose Wood co., has accepted the management of the Norris.==ARENA: Sells' Brothers' Circus exhibited here 15 to 18,000 people.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Oriole Opera co. in repertoire week of 17-22 to good business.

TEXAS.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): The attraction on 13 was Charley's Aunt or A College Romp by the Mansfield Dramatic Club of Houston, Tex., to a fair but very appreciative audience. Mr. Ford Dorrance as Charley's Aunt impersonated the role admirably and showed considerable dramatic talent. Mr. Fernandez as Spetigue was capital. Mrs. Christian, Mrs. Bruick, Misses Frankie, Hite and Alice Mae Jones each appeared to advantage. Mrs. Bruick and Miss Hite as sweethearts of Jack and Charley were charming and won the plaudits of the house.

AUSTIN.—THE DAM PAVILION (Howard Long, manager): McKee Rankin and co. 10-15 to good houses. ==ITEM: Treasurer Charles McCarthy has fitted Millett's Opera House with electric fans and will have several Summer attractions commencing with McKee Rankin co. 17-22.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Dark 10-15.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Dark week ending 15.

EL PASO.—MYAR'S OPERA HOUSE (McKie and Shelton, managers): House dark week ending 15.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dark.==GRAND OPERA HOUSE (J. B. Rogers, manager): Pyke Opera co. in Tar and Tartar to fair business week of 10.==WONDERLAND THEATRE (Charles Gates, manager): Variety bill and the farce of Hardhead's Courtship drew fair houses 10-15.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Manager Walker has returned from a two-weeks' trip in the interest of this theatre. ==ARENA: Sells Brothers' Circus 6; Buffalo Bill's Wild West 26.

BENNINGTON.—ARENA: Colis' one-ring circus 12 to

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VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Andrews' Opera co. 17, 18; big business. ==ITEM: Manager Hooper will leave for New York in a few days to book for next season.

ALEXANDRIA.—GOSSIP: Grant Parrish is the busiest theatrical man in this section of the country now. Your correspondent met him in town recently, and while waiting for a ferry for Washington, he said: "I am here looking after the interests of Captain Randall's river resort, Riverview. We have two big excursion steamers, the *Sam'l J. Pentz* and *Harry Randall*, carrying large crowds there every day. I have secured a number of good attractions for this season, among others Minerva, the strong woman, and Herr Blatt, the man that catches cannon balls, etc. I am at work on my new book, but cannot say yet what the title will be. I will go on my usual pleasure trip at the end of the season, this time to South America."

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): The Andrews Opera co. played to large and fashionable audiences 12, 13. The performance was highly satisfactory, and received unstinted applause. Queen Esther, by local amateurs, to a crowded and delighted house 18.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): As You Like It was presented by the local lodge of Elks on 12 to a large and appreciative audience. Charlotte Tittell as Rosalind made a decided hit, while all of the cast were capable. The stage management was under the charge of Wallace Munroe, to whom great credit is due for the success of the performance. The White Fawn, an amateur production, was presented on 13.

SEATTLE.—THEATRE (J. W. Hanna, manager): Dark.==CORDRAY'S THEATRE (William Russell, manager): Eunice Goodrich co. in repertoire 10-16; good houses; fair performances.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Nelson, manager): Stanford Mandolin Club and Berkley Glee Club comb. 14; fair house. Eunice Goodrich 17-22

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Jane July 23.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Charleston Ideal Opera co. (amateur) in Pirates of Penzance 21.

WISCONSIN.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Grand having been closed since May 12 will not be opened umil the latter part of August, with the exception of 19.

RACINE.—BELLE CITY OPERA HOUSE (J. Johnson, acting manager): Seymour Ramsey and Moore Minstrels billed for 11, 12 failed to appear and in consequence the house was dark week of 10-15. The season is virtually closed, as there are no immediate bookings.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Meg, the Outcast, 15, by local talent, to a small house.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): A University of Wisconsin class '95 play, entitled Nell, and a curtain-raiser, The Coming of Uncle Dick, both written by Mr. C. Floyd McClure '95, the popular poet and song writer, will be presented by the students 18. No other immediate bookings.

LA CROSSE.—THEATRE (J. Strasilipka, manager) The Marie Wellesly co. closed a most successful engagement of three weeks 15 with Ruth Harrison, of this city, in the cast as Eva. Paige's Players, at popular prices, opened to a large house 17.

MERRILL.—BERARD'S OPERA HOUSE (William Conners, manager): The Two Johns 17.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Frohman's Men and Women 25. House dark 17-24.

POND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Two Johns 10; good house. Ferris' Comedians 11-15; fair houses.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): A Garland of Girls 14; small house; performance fair.==GRAND OPERA HOUSE (Fred Schmidt, manager): Dark 10-22.==NEW OPERA HOUSE (David Stori, manager): Dark 10-22.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Dark 17-22.==CONCORDIA HALL (A. Bock, manager): The German Stock co. will present 23 the great Berlin success, Das Sweite Gesicht, for the first time in this city.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Frank Lindon co. to very good business 10-15. The co. was so well pleased with the business done that they decided to stay another week.==TURNER HALL: German Stock co. 11 in King of the Ragamuffins and in The Pearl of Auxsburg 18 both to good business.==ITEM: The Washington Park Association expect to award the contract for a Pavilion Theatre at the Park. The Pavilion is to be 50 by 100 feet; stage, 30 by 50; full stock of scenery and all modern appliances.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Two Johns to a good house 15; performance satisfactory. Men and Women 29.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Season closed. Will open Aug. 27 with Robert Martin in Faust.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): John Griffith in Faust 14; good house. Two Old Cronies 24.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Roth Lyric Opera co. opened their Summer season to a good-sized audience in Giroffe-Girofla, and gave a good all-round performance 17. Villa Knox appeared in the title-role, and was well supported by Mabella Baker, Marie Celeste, Charles Campbell, Alf. Wheelan, and Ed. Knight. A special word of praise is due to the chorus and their director, Clarence West. Their work was really clever for a first-night's performance. The Mikado 24-29.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): Stock Comedy co. opened to a fair house in The Magistrate 17. Ed. Emery and Nita Sykes (Mrs. Emery) are old favorites here, and did excellent work. In the second act a number of clever specialties were introduced. The theatre is cool and comfortable, and should prove a pleasant Summer resort. Our Regiment 24-29.==THEATRE ROYAL (Sparrow and Jacobs, managers): Harry Semon's Extravaganza co. opened to good business 17, and gave one of the best burlesque shows seen here this season. The ballet troupe, headed by Mlle. Ida Muller, did some really artistic work. The Trilby dance of Emma Stevens and Easter songs of Grace Cleveland are all worthy of special mention. Davis' U. T. C. 24-29.==ITEM: Sohmer Park presents a large and varied bill, including the Austin Sisters, Harry Morton, harmonica soloist; and the Reyvals Electrique Sensations.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): W. W. Scane, proprietor of the Grand Opera House, has retired and been succeeded in the management by H. A. Rispin, who has leased the house for a term. Mr. Rispin will bring to his management five years' experience in Chicago theatres, and with his enterprise, energy, and business ability we cordially wish him success, as he is a popular Chatham boy.

HAMILTON.—GOSSIP: Beach Pavilion opens 24 under the management of J. S. McGee, with Hague and Helston, Ozav, J. E. Ince, E. Brennan, Fred. Lucier, Blanche Bruno.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Arrah-Na-Pogue 14; good house. The house is now closed for the season. A. Tavernier and the Van Cortland co. go for the Summer to Muskoka.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): House dark week of 17-22.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Prof. Lee, hypnotist and mesmerist, 10-15; good business. He is one of the best in his line, and secured a number of good subjects from his audiences. He gave an extra performance 17 under local auspices.==ITEM: Mrs. Adkin, wife of the manager for Prof. Lee, met with what might have been a serious accident on the opening night. As she was leaving the theatre after the performance she fell a distance of several feet from an elevated platform leading to the stage, and struck her head against a piano. She was unconscious for some time, but was given the best of care, and has now quite recovered.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): The Lyons Grunewald Stock co. opened their engagement 17 in The Magistrate. A large and fashionable audience was in attendance, and the co. was well received. The members of the co. are E. D. Lyons, Clarence Handysides, W. S. Hartford, Guy Nichols, Verner Clarges, Alfred Fisher, Ernest Elton, R. Chandler, Earle Browne, J. Ready, Ethel Winthrop, Nellete Reed, Gretchen Lyons, Perdita Hudspeth, Miss Franklyn, and Miss Bradley.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Sylvan A. Lee, hypnotist, 24-29.

MONCTON.—OPERA HOUSE (C. W. Edgett, manager): House dark 12-18. Miss Fay 24-26.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Milwaukee, Wis., June 23-26, Minneapolis, Minn., 27-29.

ADA REHAN (Augustin Daly, mgr.): London, Eng., June 25—indefinite.

BAILEY AND GRAY: Mound City, Ill., June 24-29, Anna July 1-6.

BARNES AND MARVIN'S PLAYERS: Ishpeming, Mich., June 24-29.

BALDWIN AND YOUNG'S COMEDY: Cleveland, O., June 10—indefinite.

CORA VAN TASSELL: Binghamton, N. Y., June 24-29.

COTTON KING (W. A. Brady, mgr.): Chicago, Ill., June 3—indefinite.

DAILEY STOCK: San Francisco, Cal., June 10-July 6.

ELLINWOOD'S PLAYERS: Clayton, N. Y., June 24-29, Gananoque, Can., July 1-6.

FRAWLEY STOCK: San Francisco, Cal., June 3—indefinite.

FORD'S STOCK: Baltimore, Md., June 3—indefinite.

FREDERIC BOND (Shaw and Bradford, mgrs): Washington, D. C., April 29—indefinite.

GIFFEN-NEIL STOCK: St. Paul, Minn., June 17—indefinite.

KEMPER STOCK: Kansas City, Mo., May 14—indefinite.

LEONARD GROVER: Portland, Ore., June 10—indefinite.

LYON AND GREENWALD'S STOCK: Quebec, Can., June 17—indefinite.

IMSON'S COMEDIANS: Jamestown, N. D., June 24-27.

MAY PRINGLE: Red Oak, Ia., June 24-29.

NATIONAL STOCK (Perry and Allen, mgrs.): Little Rock, Ark., June 24—indefinite.

NATIONAL THEATRE STOCK: Washington, D. C., June 3—indefinite.

RUSSELL-PATTON'S COMEDIANS: Morristown, Vt., June 24-26, Burlington 27-29, Keeseville, N. Y., July 1-6.

SI PLUNKARD: Belding, Mich., June 25, Portland 26, Grand Ledge 27, Ionia 28.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): San Francisco, Cal., June 24-July 13.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1—indefinite.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

THE SPOONERS (Edna May and Cecil; R. S. Spooner, mgr.): Denver, Col., May 20-June 29.

ULLIE AKERSTROM (Gus Bernard, mgr.): Halifax, N. S., June 17-July 13.

UNCLE TOM'S CABIN (Davis'): Montreal, P. Q., June 24-29.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3—indefinite.

WILLARD AND GLEASON: Glens Falls, N. Y., June 24-29, Ticonderoga July 1-6.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr): Chicago, Ill., May 20—indefinite.

AMERICAN OPERA: Milwaukee, Wis., June 10—indefinite.

ANDREWS' OPERA: Richmond, Va., June 10—indefinite.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

CAMILLE D'ARVILLE OPERA: New York city May 27-June 29.

FERENCZY OPERA: New York city May 14-July 6.

HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 24—indefinite

HINRICH'S OPERA: Philadelphia, Pa., June 17—indefinite.

IOWA STATE BAND (Frederick Plainney, manager): Cleveland, O., June 20-July 15.

LITTLE TYCOON: Philadelphia, Pa., June 3—indefinite.

LITTLE ROBINSON CRUSOE: Chicago, Ill., June 8—indefinite.

MURRAY-LANE OPERA: Cleveland, O., June 10—indefinite.

PYKE OPERA: Salt Lake City, Utah, May 20—indefinite.

ROBINSON OPERA (Eastern; Frank V. French, mgr.): Lancaster, Pa., June 3-Sept. 9.

SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., June 15-Sept. 3.

SALT LAKE CITY CONCERT CO: Colorado Springs, Col., June 26, Denver 27, 28, Central City 29, Boulder July 1, Fort Collins 2, Greeley 3, Cheyenne, Wyo., 4, Laramie 5, Rawling 6, Rock Springs 7, Evanston 8, Ogden, Utah, 9.

TENNESSEE CONCERT: Detroit, Mich., June 22-26.

THE SPHINX: Boston, Mass., May 27-July 6, New York city 8—indefinite.

THE MERRY WORLD (Canary and Lederer, mgrs): New York city June 8-July 6, Chicago, Ill., 8—indefinite.

THRILBY (Richard Mansfield, mgr.): New York city June 2—indefinite.

VARIETY AND MINSTRELS.

ALHAMBRA VAUDEVILLES: St. Paul, Minn., June 17—indefinite.

BRYANT AND SWAIN'S MINSTRELS: McIntosh, Minn., June 24-29.

CANADIAN JUBILEE SINGERS: Anderson, Ind., June 25, Alexandria 26.

HALLARD AND DONNELLY'S MINSTRELS: Dexter, Me., June 26, Dover 27, Greenville 28, Guilford 29.

KALBFIELD'S ORPHEUM STARS: Ashland, Wis., June 25, 26.

LONDON BELLES (Sydell's): Chicago, Ill., June 17-July 6.

MASON FAMILY: Rumford Falls, Me., June 26, Weld 27.

CIRCUSES.

BARNUM AND BAILEY'S: Muncie, Ind., June 26, Celina, O., 27, Lima 28, Findlay 29.

COLE'S: Windsor, Vt., June 26, Woodstock 27.

LA PEARL'S: Constantine, Mich., June 27, Sturgis 28, Coldwater 29

RINGLING BROTHERS': Boston, Mass., June 24-29.

SCRIBNER AND SMITH'S: Keene, N. H., June 26.

SAM DOCK'S: McConnellsburg, Pa., June 25, 26.

WELSH BROTHERS': Shamokin, Pa., June 26, Sunbury 27-29.

WALLACE'S: St. Joseph, Mo., June 27, Kansas City 28, 29.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Lisbon, Me., June 28, 29.

BUFFALO BILL'S WILD WEST: Providence, R. I., June 25, Newport 26, Fall River, Mass., 27, Brockton 28, New Bedford 29, Lowell July 1, 2, Nashua, N. H., 3, Concord 4, Manchester 5, Lawrence, Mass., 6, Haverhill 8, Salem 9, Gloucester 10, Lynn 11, Portsmouth, N. H., 12.

BLACK AMERICA (Nate Salsbury, mgr.): South Brooklyn, N. Y., June 3—indefinite.

BARTHOLOMEW'S EQUINES: Chicago, Ill., June 16—indefinite.

COYLE'S MUSEUM: Temple, Tex., June 24-29.

GENTRY'S EQUINES: Denver, Col., June 24-29, Pueblo July 2-8, Colorado Springs 10-12.

MILLIE CHRISTINE: Portland, Ore., June 17-July 6.

NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Springfield, O., July 1, 2.

NORRIS BROTHERS' EQUINES (H. S. Rowe, mgr.): Hartford, Conn., June 24-29.

PROF. UNDERWOOD: Albany, Ind., June 28, 29.

SYLVAN A. LEE (Hypnotist; Thomas F. Adkin, mgr.): Lindsay, Ont., June 24-29, Port Hope July 1-6, Peterboro 8-13.

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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

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Barry, Eleanor
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Bates, Blanche
Bindley, F.
Barbour, Miss J.
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Burke, Lillie
Bateman, Victory
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Clark, L. E.
Clark, Lida
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D'Moire, Una
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Farley, Sadie
Filmore, Florence
Fulton, Helen F.
Follensbee, Fannie
Fitzgerald, C.
Falk, Ella
Ferguson, Marg'ret
Fealy, Marguerite
Foster, Florence
French, Rose
Florence, Grace
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Ferguson, Mattie
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Loring, Bonita
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Leigh, —
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Macdonald, Cordelia
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Rand, L. F.
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Schiller, Augusta
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Taulig, Mrs. Fred.
Thomas, May
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Taber, Julia Marlowe
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Westbrook, Bertha B.
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Austin, J. E.
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Brown, Harry
Burton, Will. E.
Bucklow, A.
Barton, Chas.
Burke, R.
Boyd, Archie
Burroughs, Charles H.
Brady, James J.
Barbour, Edwin
Bryne, John
Brooks, M. Claude
Bothner, Gus.
Bromley, Theo.
Barnabee and McDonald
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Brennan, C. R.
Boyd, Archie
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Cazman, Henri
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Cumpson, J. R.
Calmer, Arthur
Cuiner, Frank
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Henry, H. F.
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Hatch, Wm. Riley
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Hilliard, Prof.
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McAvoy, Jos. L.
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Monroe, Robt.
Mack, Andrew
Martin, J. I.
McDonough, Harry
Malley, Wm. L.
McFadden, Chas. J.
McCaull, C. D.
Matthews, Jas. P.
Mitchell, John H.
Morizen, Harold
Mays, Frank
McKnight, Frank
Mazzonvich, Tony
Middlebrook, W. H.
Miller, Glen
Murphy, Jos.
Mayo, Edwin F.
Morrison, Linsey
Man Without a Country Mgr.
Mabb, Lew
Morgan, H. E.
Miller, Louis C.
Mable & Sullivan
Murray and Mack
Morris, Felix
Nixon and Zimmerman
Neville, Augustin
Nash, E. F.
Norsenberg, Pehr
Nichols, Guy
Newell, Willard
Odlin, Harry
Old Tennessee, Mgr.
Olcott, Chauncey
Opportunity
O'Brien, Smith
Ott, Joe
Pierce, Benson H.
Pratt, H. H.
Perry, Thos. R.
Perkins, Walter
Perugini, Sig.
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Purdy, G. W.
Parry, Wm.
Perlet, Herman
Phillips, Harry
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Poesen, M.
Pacand, G. W.
Patterson, Albert
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Riddell, Bert.
Rose, J. W.
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Rall, C.
Robinson, Chas.
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Reed, J. A.
Robeling, Geo.
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Roch, Hypnotist
Robertson, Donald
Raymond, F. E.
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Strelitz, H.
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Sprague, Arthur
Seaman, Chas
Sykes, Jerome
Sandow, Eugene
Sorg, John
Scott, George
Smith and Cook
Sutherland, L.
Stevens, L.
Steiner, Ned
Spangler, Guy
Salter, Edward
Shea, Thos.
Strickland, W. H.
Smith, Matt.
Spaulding, Will
Starks, W. M.
Studley, Samuel
Shaw, E. D.
Stuart, Ralph
Sanford, Jack
Stapleton, John
Snow, H. G.
Solomon, Sid. H.
Tracey, Geo. E.
Thomas, Walter
Theil, Louis
The Ivy Leaf, Mgr.
Talbot, J. B.
Tobin, T. J.
Toland, Hugo
Tillotson, W. W.
Tressi, E. H. J.
Turner, P. T.
Thompson, J. F.
Tomasi, Sig. A.
Taber, Fred'k
Tuttle, Geo. C.
Trautman, Ed.
Thompson, Gus.
Tracey, Frank
Truesdell, C. H.
Taylor, Jas.
Udell, C. E.
Vance, Elmer
Vandoran, Frank
Vernon, D. S.
Vernon, Hardy
Whittier, Robt.
Weil, Mgr.
West, Clarence
Williams, R. G.
Webster, Chas.
Williams, Harry
Wheelock, Jos
Wise, Frank
Wilber Brothers Circus
Walker, M. J.
Wallis, W. H.
Whycoff, W. H.
Walton, E. M.
Williams, Fred.
Wilbur, A. R.
Williams, Odell
Warmington, Mr.
Wilber, E. K.
White, E. P.
Warmington & Ryer
Webb, Ed.
Williams, Prof. T. E.
Wagner, Nick
Williams, A. T.
Wheeler, Punch
Woods, D. H.
Neil, Robt.
Walters, Jules
Young, Chas.
Yorke, Gustave
Yale, Chas.
Zahnir, Jos.

NEW POLICY IN HOBOKEN.

The Hoboken Theatre, which has passed into the hands of the Hoboken Land and Improvement Company, will hereafter be known as the Lyric Theatre, and will be greatly improved before it is reopened next season. The house will be made first-class in every respect, and will be managed by George Hartz, a brother of A. F. Hartz, manager of the Euclid Avenue Theatre, Cleveland.

OBITUARY.

Nicholas Hart, father of W. S. Hart, died at his residence in Brooklyn last Thursday night, aged sixty-one years. The deceased was long prominent as a contractor, and was highly esteemed.

Little Allie Fisher, daughter of Charles E. Fisher, died on June 12, of diphtheria, aged seven years. Little Allie made her debut at Williamsburg, N. Y., with Mr. and Mrs. Kendal in The Squire in 1891, and was afterward with The County Fair.

Anton Meyer, aged thirty-five, a supernumerary at a Wild West show exhibiting at Flatbush Avenue and Dean Street, Brooklyn, shot himself within the enclosure last Thursday night. The fact that another had been given his place is supposed to have led to the suicide. Before Meyer joined the show at Newark several weeks ago he had been employed as a nurse in the Dual County Hospital, Jacksonville, Fla.

Blanche Dignam, the infant daughter of John Dignam and Kate Deane, died on Thursday aged six months.

John Dohany, manager of the opera house bearing his name, died recently at his home in Council Bluffs, Ia., after a long and trying illness.

Mark Lynch, a well known member of the profession, was found dead in his bed last Sunday evening at the Manor House. Heart failure was the immediate cause of death. Mr. Lynch was thirty-two years old. He had been connected with Booth and Barrett, Mrs. Langtry, and other companies.

Charles Priest died on Monday, June 3, at the New York Hospital of heart disease and dropsy. Mr. Priest was a baritone singer, and came to this country with the original Mikado company. He afterwards sang in comic opera at the Casino and with various companies on the road. He was last engaged with The Gaiety Girl company. Six weeks before his death he was forced by illness to leave his organization at Philadelphia and enter a hospital. The Actors' Fund had charge of the funeral, which took place from the Little Church Around the Corner. The deceased leaves a wife and child.

Thomas Baker, living at 326 Clinton Street, Brooklyn, was taken ill on June 5 with a chill, and soon afterward developed acute Bright's disease, followed by pneumonia. He died at 2 o'clock on June 10. The funeral took place from 154 Court Street, Brooklyn, on Wednesday at 3 o'clock. The interment was in the Actors' Fund plot at Evergreens. Mr. Baker was for many years in the employ of Frank W. Sanger, occupying a clerical position. He was formerly an actor.

Frederick Brant, who for nearly a year had been connected with the force of attaches at B. F. Keith's New Union Square Theatre, died June 10 at Wyoming, N. J., of diabetes and a complication of diseases. He was twenty-eight years old. The funeral, held June 12, was attended by representatives of the Union Square. There were a number of handsome floral tributes, including several from the attaches of the Union Square and one from Mr. Keith.

John Lomax, an old-time manager who has been retired from theatricals for some time, died in Rotherham, England, on June 1, aged seventy-one.

The wife of John Sims Reeves died in Norwood, England, on June 3. Before her marriage she was Emma Lucombe, a soprano singer.

John Gathercole, late manager of the Queen's Theatre Langton, England, died on May 31.

Married.

MAPLESON—MILTENBERGER.—Henry Mapleson and Mrs. Robb Miltenberger, by the Rev. Dr. Noves, at the Church of the English Embassy Paris, France, on June 17.

MORGAN—BERRY.—George Dayton Morgan and D. Eloise Berry, at Cleveland, O., on June 18.

PHILLIPS—CARLTON.—On June 14, at Rensselaer, Ind., Agnes Carlton and Alphonso Phillips.

WONN—KNORR.—Edward M. Wonn and Nettilla Knorr, in Washington.

Died.

DOHANY.—John Dohany, in Council Bluffs, Ia.

DIGNAM.—Blanche Dignam, infant daughter of John Dignam and Kate Dean, on June 20.

FISHER.—Allie Fisher, daughter of Charles E. Fisher, on June 12, of diphtheria.

HART.—Nicholas Hart, in Brooklyn, on June 20, aged 61.

LYNCH.—In New York, on June 23, Mark Lynch, of heart failure.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for agate line. Quarter-page, $20; Half-page, $75; One page, $140.

Professional cards, $1 for line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 3 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1 25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoye. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - JUNE 29, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY.—A DAUGHTER OF THE REVOLUTION.
GARDEN.—TRILBY, 8:15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.

BROOKLYN.

AMBROSE PARK.—BLACK AMERICA.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

PLAY PIRACY.

IT would seem that there are few newspapers in the minor cities of the West that appreciate the dishonesty of play piracy. The lack of information among the press of remote localities as to the property right in plays, however, and not an intention to encourage dishonesty, must be accepted as explanatory of the ease with which play-thieves exploit their stolen vehicles. The State of Iowa, among some others, for instance, is theatrically notorious. Pirates steadily visit its smaller towns. Yet the only vigorous expression against them and their methods that we have seen has been in the columns of the *Saturday Review* at Des Moines.

Lacking knowledge as to the merits, many of the Western newspapers, like many of the smaller theatre managers, greet any company that visits them with a play the fame of which has traveled ahead, without questioning the right of the strolling thieves to the dramas they present. Aside from the injustice done to the authors and owners of popular plays by pirates who pay nothing for the property they use, the plays are garbled and disfeatured to meet the meagre equipment of these thieving nomads, and the communities that believe they are witnessing something in line with original production are cheated by incompetency as well as by dishonesty.

Since the American Dramatists Club has sent out its list of copyrighted plays to all the theatres in the country, there can be no excuse for any manager who permits a piratical company to enter his theatre. And every honest organization should withdraw from all business association with managers who make terms with the thieves of plays. If to this punishment can be added the quick prosecution for damages of a theatre manager who engages with a company using stolen plays piracy will cease.

If the American Dramatists Club can stand the expense, it would be a good plan to send copies of its List to newspapers as well as to theatre managers. A reputable newspaper, with the knowledge that this book would impart, would not hesitate to expose play-thieves in scores of cases where they now go free for lack of information on the part of the press and through the connivance of dishonest or ignorant local managers.

THE BENEFIT.

THE "benefit," except in the rare cases that illustrate an honorable courtesy paid by members of the theatrical profession and the public to one worthy for some legitimate reason, has fallen into utter discredit.

There is no reason why an actor whose long artistic life has toward the end been embarrassed by the influences of accident or misfortune, or whose services for the pleasure of the public and to the credit of the stage deserve recognition, should not be the object of generous testimonial. In such cases the benefit is a warranted benefaction, or a deserved mark of appreciation.

But the multitude of cases nowadays in which persons who have no claim either upon the public or the profession pass the hat and try to press into their selfish service those who do not even owe them respect, have brought the benefit system into deserved contempt. More than this, these cases, of which there have been many during the past year, have unjustly reflected upon the theatre and those who legitimately belong to it.

Theatre managers ought to refuse to permit any person to use a theatre for the purpose of a benefit that is not fully warranted, and performers solicited to appear in aid of persons who have no claim to assistance should turn deaf ears to such solicitors.

A benefit worthy the name and deserving encouragement, assistance and patronage, should bear evidences of public sympathy and professional spontaneity. The drummed-up and dragooning kind of "benefit" should be abolished for the credit of the theatrical profession.

SEVERAL POSSIBILITIES.

Two Chicago clergymen, who are bitterly opposed to the theatre, have hired the People's Institute in that city and propose to enter into competition with the regular playhouse by employing amateurs in a special class of dramas.

This is a venture that may work effects in more than one direction.

If the audiences attracted to the People's Institute include habitual theatre patrons, the performances will have to be very meritorious in order to retain their patronage. If the performances are poor, these persons will at once go back to the regular theatre.

If the audiences are composed of persons to whom the drama is something new, these persons will no doubt have their curiosity piqued, no matter whether the performances be good or bad; and after witnessing the work of amateurs they will want to see how professionals act. After they have visited the regular theatre, probably they will become enthusiastic supporters of it.

The amateurs employed in the enterprise of these reverend gentlemen, once upon the stage, will probably be fired by ambition to remain actors, and upon the closing of the season at the People's Institute they will no doubt seek engagement in the regular theatre.

To sum it all up, the regular theatre will lose none of its habitual patrons; it may gain many new ones; and there is a possibility—a naked one, it is true—that it may also gain a few new actors who will be a credit to it and to the unique enthusiasm of the Chicago reverends.

A NEW DEPARTMENT.

THE MIRROR this week introduces to its readers and patrons a new department, in which hereafter will be presented under attractive classification all the news of the vaudeville and variety stage.

THE MIRROR has heretofore given some attention to this branch of the theatre, but the great growth of the interests represented has made it evident that the leading newspaper of the theatre should lift this class of intelligence to the dignity of a carefully-maintained and occasionally-illustrated department. This having been determined upon, no care or labor will be spared to make this feature of THE MIRROR the most perfect chronicle of its kind published anywhere.

The printing of a department like this one in THE MIRROR will not, however, in any way interfere with the established form or the well-known policy of the paper, or affect any other feature of interest. It will, in short, be but an addition in furtherance of a purpose to publish as fully as possible matters relating to any part of the theatrical field.

The vaudeville and variety stage has developed amazingly within a few seasons. It is steadily coming into nearer relations with the regular stage, so many of whose shining lights have had beginning upon it. In fully presenting its news and representing its interests, THE MIRROR will adhere to the course it has invariably pursued with reference to other theatrical matters. Art will be encouraged, decency will be upheld, and vulgarity will find no toleration.

PERSONALS.

WARDE.—Frederick Warde, who will star alone—he has for several seasons starred jointly with Louis James—is a many-sided man. His literary ability has been proved by his contributions to the Christmas MIRROR and other publications; he has won great praise in various places as a lecturer on Shakespeare and the drama; and he is a raconteur of wit and originality. Mr. Warde, who played in Romeo and Juliet with Adelaide Neilson at the age of nineteen, has won his way to a fixed place among the atrical stars. Mr. Warde resides in Brooklyn, where he spends his Summers.

SPENSER.—Willard Spenser, who has been suffering from nervous prostration at his Summer residence at Swift Water, near Wilkesbarre, Pa., has returned to Philadelphia in much better health. Mr. Spenser has leased his opera, Princess Bonnie, to T. M. Harms and D. W. Truss, of New York, and they will manage it next season.

WINTER.—Brown University last week conferred the honorary degree of Doctor of Letters on William Winter.

WILKISON.—William M. Wilkison, manager of Alexander Salvini, sailed for Europe on Saturday. His trip will be a business one. In Paris Mr. Wilkison will meet Mr. Salvini, and they will together make a visit to the elder Salvini in Italy. Mr. Wilkison and Mr. Salvini will return to this country together about Aug. 15.

SKINNER.—Tufts College last week conferred the degree of Master of Arts upon Otis Skinner. This is the first time any institution of learning has conferred such an honor upon an American actor, and Mr. Skinner's friends of the profession and outside of it will join in congratulations.

FAVOR.—Edwin M. Favor and wife, late with Rice's 1492, are spending the Summer at Rutherford, N. J. Both are enthusiastic cyclists and spend much time on their wheels.

CURTIS.—M. B. Curtis is announced to do Sam'l of Posen at the London Gaiety Theatre at a matinee.

KIPLING.—It is whispered that the unterrified Rudyard Kipling is going to write a play for Beerbohm Tree.

MARIUS.—M. Marius, who recently underwent a severe surgical operation in London, is now on his way to South Africa to play in The Shop Girl and Gentleman Joe.

LEE.—Henry Lee, the erstwhile American actor, is meeting with pronounced success in the London music halls in an act called "Great Men, Past and Present" in which he impersonates many notabilities.

MULLE.—Ida Mulle, the original Cinderella in David Henderson's production, has gone to Atlantic City to join a comic opera company for a Summer season.

HOWARD.—Bronson Howard and his wife, who are now at Sea Gate, L. I., will go to the Adirondacks next month.

FROHMAN.—Carrie and Ettie Frohman, sisters of the well-known managers, sailed for Europe on the *Etruria* last Saturday. They were accompanied by Mrs. H. C. de Mille, the widow of the late dramatist. They expect to visit together Paris, London, Germany and Switzerland and to return in September.

BERTRAM.—Helen Bertram went to St. Louis yesterday. She has signed for a season of Summer opera at Uhrig's Cave.

BROOKS.—Joseph Brooks, manager for William H. Crane, sailed last Saturday on the *Fulda* for Europe. It is said that he goes abroad to secure a play that he may produce at the Fifth Avenue Theatre.

CLEVELAND.—M. Jay Cleveland, THE MIRROR correspondent at Independence, Mo., is the subject of a complimentary article in the *Sentinel* of that city, where he is very popular.

CLARKE.—Hilda Clarke, a well-known concert singer of this city, has been engaged for Princess Bonnie. Miss Clarke is a tall, handsome blonde, of the Eleanor Mavo style of beauty.

BAGGE.—Henry Bagge is spending the Summer on Edward Griswold's yacht, the *Urganda*, cruising chiefly on the Sound.

PAULDING.—Frederick Paulding ran into town yesterday to see his manager, John W. Dunne.

WEIS.—Albert Weis, general manager of the Greenwall Theatrical Circuit Company, is in the city. His headquarters are at the American Theatrical Exchange.

MACK.—W. H. Mack went to Chicago last week to join the Little Robinson Crusoe company at the Schiller Theatre.

HARE.—In an interview published in the London *Stage*, John Hare says he intends to open his American tour with A Pair of Spectacles. Clarence Fleming, Mr. Hare's representative, denied this to a MIRROR man yesterday. "Mr. Hare knows the play was a failure here," he said, "and it isn't possible that he would decide to open in it. He will open, as already announced, with The Notorious Mrs. Ebbsmith."

RIGL.—Emily Rigl enjoyed her five weeks' special engagement at the Girard Avenue Theatre, not only because she was highly successful, but because she had the opportunity to act a different part each week. "For some unaccountable reason," Miss Rigl says, "people have got the idea that I can play only one line of parts." Miss Rigl is open to an engagement next season either as leading lady or star. She has a very strong play, but she requires the right sort of a manager to take her on the road in it.

NETHERSOLE.—Olga Nethersole's engagement in London as Mrs. Patrick Campbell's successor in The Notorious Mrs. Ebbsmith has ended. The change was not a happy one apparently, as Miss Nethersole, according to the critics, suffered by comparison with her predecessor, and Mrs. Campbell made a quasi-failure in Mr. Tree's revival of Fedora. Miss Nethersole will make a short English provincial tour, beginning in August. The Frohmans will make productions of Romeo and Juliet and Carmen for Miss Nethersole's American tour. She will also be seen in Camille and Frou-Frou.

HAMLIN.—C. E. Hamlin, who for some years has been the dramatic critic of the *Morning Advertiser*, has resigned his position to become managing editor of a new Republican paper started in Albany called *The State*.

SUMMERVILLE.—Amelia Summerville's success in banting has furnished the daily papers with plenty of padding. Miss Summerville says that anybody troubled with obesity can train down by moderate exercise and the practice of self-denial in the pleasures of the table.

SAID TO THE MIRROR.

H. S. DUFFIELD: "The business of the Frawley company in San Francisco is more than fine. The capacity of the Columbia Theatre is tested three or four times weekly. We shall remain until Aug. 11, changing the bill weekly."

WILLIAM C. OTT: "I must say it pays to advertise in THE MIRROR. The first week my advertisement was published in your paper I received four offers for regular work, as well as one for a Summer engagement."

CORSE PAYTON: "I shall carry all of my properties next season, because it is strictly the only thing to do. In many towns the theatres are barren of the props. you need, and a requisition on the shop-keepers of a town for the material to properly picture a play means half a house gone for free admissions."

H. F. WINSMAN: "After placing my advertisement in THE MIRROR last week I signed with Davis and Keogh for next season."

FRANK E. AIKEN: "A letter advertised in this week's MIRROR was forwarded by your post-office department to The Players and from The Players to Atlantic City, where it reached me on Thursday, a few minutes after I had seen the Letter-List. As it was of importance, the promptness of THE MIRROR saved me at least forty-eight hours. I am now more than ever convinced of the far-reaching benefits of THE MIRROR'S forwarding bureau."

MILTON NOBLES: "Through my MIRROR advertisement I have placed my plays with six of the leading repertoire companies. James R. Waite will use my entire repertoire with both of his companies."

CHARLES BARNARD: "The American Dramatists Club has received numbers of letters from theatre managers thanking us for copies of our List of Copyrighted Plays, and saying that it is just what was needed to put them on their guard against piratical companies. I have no doubt that the list will be the means of preventing piracy in many quarters."

MARSHALL P. WILDER: "London is full of Americans. I am having more than my share of good luck. I have been absent from London two years, but they are very kind not to forget a fellow. Private entertainments are more than ever the vogue, and I am kept very busy. I hope to return to New York about Aug. 1."

A. B. ANDERSON: "While the season in Montreal was not the best, still it was better than in many cities of the States. We are recovering from the reaction of the hard times and next season promises to be good. Business in all branches shows an active revival. As to customs duties on theatrical goods and printing, J. B. Sparrow has been the only Canadian manager to take a decided stand. He has visited Ottawa repeatedly to urge the matter before the Ministers of Customs and Finance who now have it under consideration."

SIDNEY R. ELLIS: "I am going to have a card hung round my neck and printed on it: 'I am not Robert G. Ingersoll.' It is remarkable how many people take me for this famous orator to whom, it is true, I bear a striking likeness. Once, when on a Southern tour, I happened to be in a very crowded car. A bridal party got in and I gallantly rose to give a seat to the bride. To my surprise her father came forward and said: 'No, my dear Colonel. That is too much honor. Pray keep your seat.' Finally, after a wordy warfare, the blushing bride accepted the seat. 'Now,' said the father to his children, 'let me introduce my son and daughter to you. Children, this is the great Robert G. Ingersoll.' I hadn't the heart to dispel their illusion, and to this day I suppose they speak of their bridal trip when they met Colonel Ingersoll."

MAX FIGMAN: "Yes, Miss Martinot and I are preparing to go out again next season. We have a comedy in which there are good parts for both of us."

CLARENCE FLEMING: "I have booked the tour of Bancroft, the magician, almost solid for next season. I confess I was completely surprised at the excellent time I got."

LETTERS TO THE EDITOR.

FOR THEATRICAL CHARITY.

NEW YORK, June 19, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Permit me space in your valuable columns for a thought or two, which may possibly bring desirable results in the interest of our theatrical charities:

I endeavored, at the recent meeting of the Actors' Fund at Hoyt's Theatre, when the question of increasing the somewhat depleted finances of the Fund was being discussed, to create an interest in the possible repetition of the Fund fair—say next Summer.

My imperfectly expressed proposition was, I fear, unfortunately, "swallowed up" in the general discussion then going on and I beg leave to state the same here.

Chatting on this subject recently with the far-seeing Mr. Aldrich, he deemed the idea not amiss at the present time, the very serious question seeming to be, would the members of the profession work to make the fair again a complete success?

The splendid success or sad failure of the same seems principally involved in this momentous question—a sad one at best—for work and again work it unquestionably signifies.

Would it be fittingly replied to by the body professional in event of opportunity?

It may be most desirable to invite the cooperation of the Professional Woman's League and perhaps other theatrical charities, the receipts to be equally divided between them, thereby insuring their entire sympathy and earnest endeavors.

Perhaps the idea—should it appeal to any one—might advisably be entertained as a speculation by the Fund, in no manner soliciting the public purse except through the box-office.

The booths in storage, I believe, are in good condition, insuring small expense in this important department.

The time, in my humble opinion, seems ripe for the serious consideration of this important matter, the very probable success of which would raise the treasury of the Fund beyond the need of aid for a long time to come, as also place our sister charity, The League, upon a more substantial basis.

Yours very truly,

GUIDO MARBURG.

MR. BALDWIN'S RIGHTS RESPECTED.

FRIENDSHIP, Ont., June 20, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In reply to a letter I saw in last week's MIRROR from S. S. Baldwin, I would say that I purchased a four-act drama entitled The White Mahatma. At that time I was unaware that the title of a drama interfered in any way with the personal title of any one, but upon being notified by Mr. Baldwin that the title was his personal property, I immediately wrote him that the title of the play would be changed.

I have no wish to use any title or play that is not legally mine. Every play in our repertoire I either own personally or pay royalty for. My reper oire consists of three plays by Percy H. Clifford and two by Seymour S. Tibbals.

I trust you will publish this in justice to myself and my manager, T. D. Middaugh, as Mr. Baldwin's letter to THE MIRROR might place us in a false light, and we do not wish to be classed as pirates.

Yours truly, GORDON MCDOWELL.

Marcel Prevost's play, The Demi-Virgins, is evidently a pecuniary success in Paris, for it appears that the first ten performances of the play at the Gymnase drew 32,724 francs—a sum that has only been exceeded at that theatre in 1887, when L'Abbé Constantin was produced.

THE USHER.

There has reached me a superbly made volume—one of a hundred copies forming the edition de luxe—of Henry Arthur Jones' "The Renascence of the English Drama." It is printed on hand-made paper with large margins, and is bound in heavy parchment.

The essays and lectures by the celebrated English dramatist which make up the book are richly deserving of preservation in this luxurious form. The essays appeared originally in various periodicals during the past dozen years; one, on "Realism and Truth," was published in THE DRAMATIC MIRROR on April 19, 1890.

Mr. Jones more than a decade ago thought that the time had come to break away from the old, stale devices of the theatre, and in his plays, his writings and his public addresses he fought for a new and better order of things, and he has the satisfaction to-day of seeing that the principles he expounded underlie the modern English drama.

With undeviating aim Mr. Jones fought, as he explains in his preface to this book, for a recognition of the distinction between the art of the drama and popular amusement; for the right of the modern dramatist to portray all aspects of modern life; and for sanity and wholesomeness, for largeness and breadth of view.

That the dramatist fought boldly and fearlessly no one that reads "The Renascence of the English Drama" can deny; that he fought to good purpose is seen in the emancipation of the contemporary English drama from the hidebound traditions and the stupid conventions that enslaved it in the early '80's.

✣

Much that is unwholesome has attended the reaction that Ibsen, Zola, Maeterlinck and their kind started. The excesses of the realists have caused more disgust than admiration among true lovers of art; but it is impossible to deny either the extent or the value of their powerful attacks upon the shams and the falsities that not long ago permeated the drama.

To fully grasp the far-reaching nature of the influence they have exerted upon all dramatists it is necessary only to read any play that was esteemed and applauded a decade ago. It is found to be hopelessly old-fashioned, crude in technique, artificial in tone, clumsy in construction. And this is true even of the pieces then thought to be masterpieces. In the light of modern advance they are pitifully defective in all the qualities that we have come to consider essential in a good play.

The realists, with all their audacity and with all their exasperating mud-grubbing, have wrought the change, and in so far as they have taught us to observe truer standards in so far do they deserve our gratitude.

As St. Jerome said: "If an offence come out of the truth, better is it that the offence come than that the truth be concealed."

✣

The Interstate Commerce Commission's railway statistics for the year ending this month, reflect the depressed commercial conditions, now happily passing away, in a striking manner. They show that one-fourth of the total railway property of the country was in the hands of receivers owing to decrease in traffic.

The gratifying showing of the Commissioner's report is the comparatively small number of passengers killed and injured during the year. The number killed was 324 and the number injured was 3,304. The ratio of casualty to passengers was light. Only one passenger was killed out of each 1,912,618 carried, or for 44,103,228 miles travelled, and one injured out of each 207,248 carried, or for each 4,709,771 miles travelled.

The railroad employes naturally fared much worse. One employe was killed out of every 428 in service and one injured out of every thirty-three employed. Of the trainmen one out of every 156 employed was killed and one out of every twelve was injured.

Professionals who travel constantly eight or nine months in the year will find the foregoing figures especially interesting. They show that railway travel in the United States is remarkably safe.

✣

Bare legs on the Casino roof—the latest bid for sensational notoriety. What next? Or has the limit of indecency been reached in these matters?

In justice to the roof-garden public be it said, the brazen exhibition by the Leigh Sisters is not witnessed with any apparent enjoyment except by the tenderloin contingent. Nothing short of an Altogether Dance would touch their delicate sensibilities.

It is not the fault of the newspapers if prurient curiosity is not awakened regarding the exhibition. The reporters describe it with all the vividness possible in their ready-made vocabulary.

"There was no possible doubt about their nakedness. The flesh moved, the muscles stood out, the veins were clearly marked, the ankles and knees were more prominent than they would have been under tights."

Parkhurst did not complete his work before going abroad.

✣

In explanation of a prolonged sigh yesterday, I heard an actress exclaim:

"Oh, if I only had a suit for breach of contract against Mr. Mansfield!"

"Of what use would that be?"

"I haven't been able to find a New York engagement yet, and that's the next best thing."

✣

The dozen or more Summer stock companies now in operation in various cities are composed for the most part of excellent actors, and for the most part they are profitable.

Perhaps the best point about these solstitian organizations is the opportunities for schooling and practice that they give to young actors. As a rule they play good plays, and the members have a capital chance to develop both versatility and skill.

Furthermore, as the Summer stock companies are chiefly projected and run by actors they are useful in bringing out the qualities of actor-management—a good thing for the stage and one that is likely to bring to the front men who hereafter will make their mark in this neglected branch.

✣

I hear that the burlesque in which Henry E. Dixey is to star next season is The Gentle Savage—another name for The Gentlemanly Savage, by A. C. Wheeler, which Nat Goodwin produced several years ago at the Bijou. The piece has been revised completely.

Mr. Dixey, during a special engagement in 'Frisco, will put The Gentle Savage on for a trial and to see how much of a fit the principal part is.

This piece had plenty of merit in its original form. Its failure to hit the bullseye was due rather to circumstances than to any inherent defects.

✣

On the Cunard and other English lines the proceeds of the concerts given by passengers for charitable distribution are taken for the Liverpool Seaman's Home. The officers of these companies and the commanders of their ships will not allow the receipts to be divided with similar American institutions, although the givers of the concerts and the contributors are chiefly Americans.

I am glad to see that the American Line follows a different course. The money collected by means of entertainments on its splendid vessels is donated to the American Seaman's Friend Society, the New York Port Society, the Society for the Relief of the Destitute Children of Seamen, the New York Mariners' Family Asylum, the Blue Anchor Society (which provides clothing, food, etc., for the shipwrecked), and the Seaman's Orphanage of Southampton, England.

As nearly all the concerts aboard ship are participated in by American actors and singers, they ought to make a stand in favor of the home institutions, and unless the proceeds are divided according to the plan followed on the American liners they would be justified in refusing to lend their services.

For years a couple of English seaman's institutions have received valuable support from this source while our own charities have suffered neglect.

✣

There was a touch of poetic justice in the arrest of the so-called manager who had the cheek last week to claim a benefit although his connection with theatricals has been a chapter of disasters to singers and actors from start to finish.

The man was wanted on a charge of larceny in a Hudson River town and there he was taken on Wednesday by a constable.

This perhaps furnishes the most scandalous example on record of the perversion of the complimentary benefit scheme. But there are very few of the "testimonials" so prevalent every May and June that are much worthier in purpose or much better deserved.

Men who have no real claim upon the assistance of the profession or upon the support of the public find little difficulty in securing a theatre and in gammoning or coercing people into volunteering at the close of the dramatic season, and the result is a series of attempts to get a "stake" that discourage and disrupt efforts to arrange benefits for charitable objects.

More money has gone into the pockets of hangers-on and ne'er-do-wells of the stage by means of Sunday night entertainments in this town the past two months than has been raised by means of benefits for the Actors' Fund throughout the whole United States in one year.

✣

After an unpleasant experience in Augusta with the Campobello Opera company, Helen Von Doenhoff thought out a plan by which "stranding" may be robbed of most of its terrors.

Miss Von Doenhoff suggests that professionals shall organize an association to collect and control a fund which may be drawn upon by stranded actors in case of necessity.

The difficulties in the way of Miss Von Doenhoff's philanthropic plan may be grasped when I explain that it involves an annual subscription of one or two dollars from every manager in the country; the payment of from five to ten dollars for membership; and a benefit performance once a year in every theatre.

I shall not be accused of wishing to throw cold water upon a worthy object if I venture to say that all these ways of securing revenue are utopian. Experience in other lines of charitable effort has shown that it is impracticable to secure the universal cooperation either of managers or of actors.

The passage of a law making managerial frauds criminally responsible for their misdeeds—such a law as THE MIRROR sought to interest the profession in securing a few Summers ago—would reduce the number of theatrical wrecks. Or, better still, it would be sufficient for all purposes if actors, both individually and collectively, would use ordinary business caution in ascertaining the responsibility of managers before trusting to their guidance, and in avoiding, as they would the plague, all managers who have stranded companies on the road.

✣

Appleton Morgan has devised a plan to save and perpetuate the Edgar Poe cottage at Fordham. He has secured an option on the property with a view to arranging for its purchase as a permanent headquarters for the New York Shakespeare Society, of which he is President, and as a depository for relics of the poet.

The Poe cottage, unless it is placed in such hands, is likely to be torn down before long. It would be a pity if such an interesting edifice were permitted to pass away.

Mr. Morgan and Albert R. Frey, treasurer of the Shakespeare Society, have been made custodians of the Poe Cottage Fund, which is to be divided into shares of $25 each, to which all persons eligible to membership in the society may subscribe. The property is situated in New York's rapidly-growing annexed district, and as an investment, as well as for sentimental reasons, it is likely to prove a good investment.

Upon application to Mr. Morgan, whose Summer address is Westfield, New Jersey, circulars giving full particulars may be had by those desirous to cooperate in accomplishing this excellent object.

✣

William Archer, who is an Ibsen crank, refers to Sardou's Gismonda as "a play that does not matter." Nothing matters much to Mr. Archer that is not of the dark, dank and dismal order. He offers an illustration of the ravages of realism when a good critic is the victim.

Gismonda is not a great play, to be sure, but it is worth talking about, for Sardou's pen is never dull and his mind is never uninteresting.

Sardou is capable, of course, of far better work than is seen in the series of romantic melodramas that he has been turning out for Bernhardt for ten years past. But he loves money more than he loves art, and the melodramas bring him in a princely income.

THE WIZARD OF THE NILE.

Victor Herbert, composer of The Wizard of the Nile, is to personally conduct the musical programmes at the Atlanta Exposition next Fall, but he has arranged for a leave of absence in order to attend Frank Daniels' first appearance in the new opera on Sept. 30 at the Alvin Theatre, Pittsburg. Harry B. Smith, the librettist, will also be present there. Mrs. C. F. Seidle has completed the designs for The Wizard's costumes, and they have been approved by Managers La Shelle and Clark. They are said to be distinctly original. Rehearsals of The Wizard of the Nile will begin on Aug. 19 at the Casino.

SEABROOKE GIVES UP COMIC OPERA.

Thomas Q. Seabrooke will leave comic opera next season. In taking this course he follows the advice of many friends who believe that comedy offers larger rewards and more permanent popularity than the operatic department of amusements.

Mr. Seabrooke will star next season in a new oomedy by two playwrights, of whom Paul Potter is one. It will be a refined piece, with a character suited to Mr. Seabrooke's excellent abilities.

James Jay Brady has signed a contract to manage Mr. Seabrooke for several years. His energy, originality and experience admirably fit him for the post.

TROJA TRIPS AWAY.

Troja, whose portrait appears in this issue, canceled her engagement at the American Roof-Garden on Sunday and left at once for Long Branch, where she will remain for a few weeks.

The reason given by her for this action is that the city is too warm just now and that her voice needs rest.

It is rumored that the real reason for her sudden stop is that she is preparing for her marriage to one of the sons of Jacob Ruppert, the millionaire brewer, who has been entirely devoted to her for some time past.

TO START ON FRIDAY.

The members of the Chicago Trilby company will start from New York for Chicago on Friday. The correct cast is: Trilby, Edith Crane; Svengali, Wilton Lackaye; Taffy, Herbert A. Carr; The Laird, Charles Canfield; Little Billee, George Trader; Zou Zou, Ignace Martinetti; Dodor, Herbert Ayling; Gecko, Edward C. Morrison; the Rev. Thomas Bagot, William Herbert; Manager Kaw, Reuben Fax; Madame Vinard, Jennie Reiffarth, and Mrs. Bagot, Rosa Rand. The four dancing girls now at the Garden will also go. The engagement will open in Chicago next Monday.

NAMES USED WITHOUT AUTHORITY.

Indignation has been aroused in several quarters over the "Ed." Kelly benefit, which took place at the Bijou last Sunday night. The names of several prominent stars were advertised to appear, it is said, without their sanction. Among others advertised was Della Fox, who says she was not even approached in the matter.

HENRY E. DIXEY'S PLANS.

Henry E. Dixey's manager next season will be William L. Lykens. The star will begin an engagement with the Stockwell stock company in San Francisco on Aug. 12, and late in September at the same house he will begin his starring tour with a revival of A. C. Wheeler's The Gentle Savage.

SANGER WON'T MANAGE MAY YOHE.

A report was circulated yesterday that May Yohe would come to America next season under the management of Frank W. Sanger. "Kindly deny the report as far as I am concerned," said Mr. Sanger to a MIRROR Man. "I cannot imagine how it started, for there is not the slightest foundation for it."

A COMPANY DISBANDS.

According to a telegram, the Thomas Opera company, comprising thirty-two people, disbanded on Saturday in New London, Conn., on account of bad business. The sheriff attached the box-office receipts after the performance to satisfy the demand of the New Haven hotel proprietor with whom the company stopped last week.

A HOME FOR OLD ACTRESSES.

A project is on foot among a number of professionals to organize and incorporate an association for the purpose of establishing a permanent home for the superannuated actresses of America. Mrs. Beaumont Packard has taken the initiative and headed the subscription list with ten dollars. Milton Nobles has also subscribed ten dollars.

OLGA NETHERSOLE'S LEADING MAN.

Ernest Leicester, a young actor who is now playing a part in Jerome's new play, The Prude's Progress, at the London Comedy Theatre, has been engaged as leading man for Olga Nethersole's American tour next season. J. H. Barnes has been engaged to play Duval père in Camille, and similar roles.

DOINGS OF THE SCENIC ARTISTS.

Walter Burridge will paint in Chicago John W. Dunne's productions of Fanchon and Nebraska for Gladys Wallis.

Charles Witham is summering at Cohassett, where he is painting on the Hanlon Brothers' productions for next season.

Richard Marston is still at work on The Heart of Maryland.

L. W. Seavey is busy with an elaborate production of Bonnie Scotland, for Sidney R. Ellis.

Ernest Albert is painting several scenes for the Marlowe-Taber production of Henry IV.

Harley Merry is painting for Gustave Kahn's new English and American melodrama.

Reports from several studios indicate unusual activity, with time engaged ahead. One studio has fourteen scenes under contract.

LOW RATES TO DENVER.

The B. & O. R. R. Co. will place on sale at all ticket offices on its lines east of the Ohio River round-trip tickets to Denver, Colorado Springs, Manitou and Pueblo, for all trains of July 2, 3, 4 and 5, valid from starting point on day of sale and good returning from Colorado points July 12 to 15 inclusive. The rate from New York will be $47.75, and correspondingly low rates when from other stations. Tickets will be good via St. Louis or Chicago.

PROFESSIONAL DOINGS.

Jefferson De Angelis, who recently closed season with Lillian Russell in The Tzigane, is a comedian of original ability and unquestioned popularity. He has for several seasons been very prominent in comic opera and other productions in New York. Mr. De Angelis enjoys a happy domesticity at New Rochelle, and some of his experiences as a suburbanite in transit have furnished the comic writers on the daily press from time to time with amusing material. It was said some time ago that Mr. De Angelis, following the example set by other and no more popular comedians, would star next season. That plan, however, it is reported, has not been definitely decided upon.

The first hearing before Referee Ernest Hall in Kate Davis' suit against Charles Frohman and David Belasco was held last Friday. Miss Davis claims $5,800 for salary. She says she was unjustly discharged from Mrs. Leslie Carter's company in the season of 1892-93.

The latest names added to the Actors' Fund membership are James R. Waite and Joseph Woods, manager of one of his companies. Mr. Waite assured Milton Nobles, who brought him into the fold, that at the beginning of his season in August he should request all of his employes to forward their applications for membership. As Mr. Waite employs about fifty people in his two companies, this may be set down as a good day's work for Mr. Nobles.

On the *St. Louis'* return trip to England Corinne and Mrs. Jennie Kimball were passengers. A concert was given on Tuesday evening, June 11, for various seamen's charities. Corinne played a mandolin solo and sang a song; John Drew recited; Paul Arthur sang, and Mrs. Henry E. Abbey gave a selection. Sir Julian Pauncefote, the British minister, presided, and the affair was highly successful, a large sum being realized.

The strike at Proctor's new theatre terminated last Monday and the men returned to work.

On the invitation of Nate Salsbury a thousand negro babies were exhibited last Tuesday at Ambrose Park where Black America is attracting large crowds daily.

Eva Selbie will not go with Sadie Stringham's stock company, as has been reported.

Tim Murphy will reappear next season in A Texas Steer.

Bessie Byrne has brought suit against her brother to settle a difference with regard to property jointly owned by them in this city.

J. J. Collins will begin his season at Havlin's Theatre, Chicago, on Aug. 4, with Milton Nobles in Love and Law, supported by Havlin's stock company. Mr. Nobles will present his entire repertoire during this engagement, each play going on for one week. No lithograph or billboard tickets are to be given out. Mr. Collins intends to advertise liberally in the newspapers. A new comedy will be produced by Mr. Nobles during his stay at Havlin's.

A. B. Anderson is booking J. B. Sparrow's production of Jack Harkaway, a romantic play founded on the Peninsular war. A New York run of the play is among the possibilities.

David Henderson's American Extravaganza company will make its first Southern tour next season. He will play it in Henry Greenwall's theatres, visiting Louisville, Nashville, Memphis, Atlanta, New Orleans and Texas. The organization will comprise 100 people and the complete scenic outfit will be carried.

F. R. Mease has invented and applied for a patent on what he has named the Trilby Return Stamp. It is intended for the use of the profession to insure the return of undelivered letters while en route, as the stamps can be filled out to call for the return of letters to points ten or fifteen days in advance of the sending point. The stamps are printed on white and tinted paper, the latter for use on ladies' stationery.

John W. Dunne arrived in town yesterday.

James Hyde will star Helene Mora the coming season in A Modern Mephisto, by Robert J. Donnelly. Mr. Hyde intends to cast and mount the piece liberally. James Phelan Cuddy is writing three new songs which Miss Mora will introduce in this piece.

Perhaps the best feature of the excellent setting of the burlesque, Hamlet II., at the Herald Square, was the scene painted for it by Sydney Chidley. It was unanimously praised as a fine piece of work.

The report that Herbert Matthews will not act as local manager for the new Lyceum Theatre in Atlanta next season is untrue. Mr. Matthews is now in the city planning with Henry Greenwall the campaign at the new house.

Little Winnie Brennan will retire from the stage and go to a convent school.

Olive White will replace Eva Selbie, and Fanny Cohen will take the place of Ella Gardiner in Sadie Stringham's stock company at Great Barrington, Mass. Miss Gardiner has been engaged by A. M. Palmer as understudy for the part of Trilby. Miss Selbie did not like her part in the opening piece played by the Stringham company, the Arabian Nights, but may rejoin the company later.

Stuart Robson will open his next season at the Montauk Theatre, Brooklyn, in a new play.

Pain's pyro-spectacle at Manhattan Beach, based on the war between China and Japan, was successfully given for the first time last Saturday night.

Statements in the daily papers to the effect that scenery belonging to The Pay Train was burned in Jacobs' Theatre in this city recently were erroneous. C. F. Dittmar writes to THE MIRROR that his firm had no scenery stored in that building. By the way, two companies playing The Pay Train will take the road next season. Florence Bindley will appear in The Captain's Mate and The Pay Train, and on Jan. 1 she will produce a musical comedy.

J. Al. Sawtelle writes that he has secured the rights to play Rosedale from Arthur Wallack, The Phœnix from Milton Nobles, and The Midnight Call from W. H. Rightmire next season.

A postal card dated at New Castle, Ind., informs THE MIRROR that: "Miss Phœna Spade, a talented young amateur, possessing an exceptionally good soprano voice, has decided to go upon the stage."

Tom Lewis, of Billy Van's Minstrels, returned from Europe last Saturday on the *St. Louis*. While abroad he engaged a number of vaudeville artists for that organization.

Blanche Walsh, Rose Coghlan, De Wolf Hopper and Camille D'Arville will probably be in the cast of the open-air production of The Merry Wives at the coming Saratoga Shakespearean Festival. Mr. Hopper will play Falstaff.

TELEGRAPHIC NEWS

CHICAGO.

Summer Stage Topics in the Western Metropolis—"Biff" Hall, J. P., Sends the News.

[*Special to The Mirror.*]

CHICAGO, June 24.

There are but three of the big down-town playhouses open this week—the Chicago Opera House, the Schiller, and McVicker's. Hooley's closed for a week last night with A Gaiety Girl, preparatory to the opening with Trilby for a Summer run next Monday evening. The demand for seats already is very large, and if we are given a good cast Trilby will be a great go. The Columbia is still dark, awaiting the oncoming of The Merry World from your Casino, and A Black Sheep finished its successful run of ten weeks Saturday night, leaving for Milwaukee, the Northwest, and the coast yesterday. All we have at the regular theatres are Ali Baba, Robinson Crusoe, and The Cotton King, but there are plenty of Summer attractions for amusement-seekers.

Ali Baba was revived to-night by Manager Henderson with a great cast at the Chicago Opera House and an immense audience applauded. Hits were made by Ezra Kendall, Arthur Dunn, John J. Burke, Ada Deaves, Frankie Raymond, Allene Crater, and clever Nelly Lynch. It was the 630th performance of Ali Baba and the best. Many new songs were introduced, and the scenery and costumes were superb. Ali Baba is certainly on for a prosperous Summer run.

The scheme for a Trocadero music hall in Battery D has fallen through, but the place has been secured by my handsome and tuneful friend, Gustav Luders, leader of the Schiller orchestra, who will open it next Sunday with a fine band of fifty-two pieces for popular concerts, and it is sure to be a great resort.

Little Robinson Crusoe has been whipped into shape at the Schiller and now goes smoothly. The audiences are very large. Foy and Miss Dressler share the honors. Souvenir photograph matinees are a feature now, and the burlesque bids fair to run through the Summer.

George A. Fair has made his Masonic Temple roof-garden a "dear swell resort," and it is crowded every night. Yesterday John E. McWade, the favorite baritone, began an extended engagement with Princess Dolgorouky and other clever people, and a fine bill is given.

I see that you are to have the chutes at Coney Island. Well, you will enjoy the sport as we are doing here. The Chicago chutes are "turning 'em away."

The 300th performance of The Cotton King will be signalized at McVicker's to-morrow night by souvenirs. The melodrama remains two more weeks and then the house closes. It is doing well.

I am now a full-fledged Justice of the Peace for four years, having received my commission from Governor Altgeld and having filed my $10,000 bond to-day. I severed my connection with the *Evening Post* Saturday, but you will continue to hear from me through THE MIRROR, I hope.

Colonel Hopkins still coins money at his State Street house. This week he has Will H. Fox and other bright specialty people, and Katie Putnam's play, Erma the Elf, is given by the dramatic company.

Rehearsals for Pain's Siege of Vicksburg, out near the World's Fair Grounds, are in progress, and it will be opened June 29 under the direction of Will H. Barry, the clever manager of the Academy of Music. The amphitheatre seats 12,000 people.

George Purdy, musical director of Augustin Daly's Gaiety Girl company, playing at Hooley's Theatre last week, was presented with a handsome meerschaum pipe by the members of the orchestra of that theatre, during the performance last Sunday night. Such an event rarely happens to a traveling leader, and speaks well for the esteem in which Mr. Purdy is held.

The '49 Mining Camp still attracts crowds, and new pyrotechnic features are being introduced continually. It is a great resort.

A play called Uncle Tom's Cabin, which is a dramatization of a novel written by Harriet Beecher Stowe, was produced at the Lincoln Theatre yesterday by Ed. F. Davis. It embraces several novel features, among them a number of Siberian bloodhounds, Warren Ashley and a pickaninny band.

Charlie Warren writes from dear old Lunnon, by the way, that there are three pickaninny bands there and others on their way on rafts.

The Tennis Theatre, formerly the Clark Street, opens Aug. 18 with continuous vaudeville and drama at ten, twent' and thirt'.

Continuous vaudeville still fills Frank Hall's Casino and a great bill is presented there this week.

Miss Payton Graham is now in the cast of The Cotton King, at McVicker's, in place of Louise Beaudet, who was recalled to New York last week.

A correspondent in Washington, Pa., writes that Will A. McConnell is a hatter and furnisher at Canonsburg, that State. This is not "our" McConnell, however. He is not a hatter, though he does talk through one.

This man McConnell, by the way, is looking for a contempt of court fine. I can see that. He has the nerve to write me as follows: "I know nothing about your ability to judge between policemen and crooks, and I guess you will call it a standoff—but I once saw you umpire a game of baseball, and whenever I hear of murdering an umpire out West, I expect to see your name appear as the corpse, for you were the rottenest ever. You gave everything to Jim Corbett, and played Barkley Warbington as a favorite. That is because his father was the editor of a Philadelphia newspaper. People who are on to you have been placing the amount of your salary and perquisites at from $5,000 to $50,000 a year. If there are any perquisites connected with the office, I will bet that you are worth half a million in five years. There is a raffle in progress in my outer office, and the bicycle is the stake. I have cleaned up all the streets of New York, removed all swinging signs, and after receiving a large bonus from the Broadway Cable company to allow their cars to run on time, I have given up bicycling forever. The doctor tells me I will have a new knee-cap in three weeks, and my broken ankle does not give me as much pain as you might think. It's not true that you have appointed your son (age four years) as clerk of your court, I hope? Nor do I believe the statement that your wife will impersonate Portia, and try all the cases before your Honor!"

McConnell is on the limits in this town.

I see that De Wolf Hopper is to appear as Sir John Falstaff in an open-air performance. It is arranged for the open air, no doubt, in order to allow those in the audience a better chance to run.

There was talk of closing up the Roby race-track, near here, but now that Plunger Otis Harlan has left town it will no doubt be able to keep open.

"Punch" Wheeler was here last week. He told me he was waiting for Andy McKay and his $30,000 legacy. Mr. Wheeler has a female star now who slides 800 feet on a slack wire. He is practising the act and hopes to save railroad fares.

I am starting in to learn the bicycle. Regards to McConnell; Nat Goodwin please write.

"BIFF" HALL.

BOSTON.

Ringling's Circus Owns the Town—The Bohemian Girl Revived—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, June 24.

The Wild West has gone, but the circus has come, and it is fortunate that so few houses are open, for, thanks to most emphatic booming, the circus has aroused unusual interest here, and business promises to be something tremendous. It is most unusual to find circus equipments so lavish for the comfort of spectators, and it is safe to say that the Ringlings will have a cordial welcome whenever they return to Boston. Of the excellence of the performance this afternoon nothing need be said. Thousands of spectators enjoyed the show as much as I did, and that is saying all that need be said. Good circus! Come again!

"Heart Bowed Down," "Marble Halls," "Remember Me," "Fair Land of Poland," "Come With the Gypsy Bride." Oh, no, I am not crazy, but the revival of The Bohemian Girl at the Castle Square rattled me. It is safe to say that so excellent a performance of Balfe's opera was never given at such cheap prices in Boston. Louise Eissing and Richie Ling take the honors of the Summer season at the Castle Square, and each week adds to their popularity. William Wolf, Francis Gaillard and his wife have lots of friends, and the season goes on merrily. The Brigands follows.

At the Tremont Harry Askin is prodigal with his beautiful souvenirs and The Sphinx has special nights in abundance. The business continues excellent and The Sphinx will come very near being a record-breaker for Boston Summer opera. The piece might run much longer here, but it will be taken off to make way for the production of Kismet. Dorothy Morton will take the leading part, and not Clara Lane, as said last week. With Richard Carroll, William McLaughlin, Lizzie McNichol, Ezra Kendall and Kate Davis, a strong cast will be obtained.

The Rossow Brothers continue the leading cards at Keith's new theatre.

Burlesque and variety still rule at the Palace.

The Lyceum closed on Saturday but will reopen on Aug. 12 after improvements have been made.

It was a bad slip on a present dramatic editor and ex-press agent to announce a dead circus rider—the most famous of his day—as a leading attraction at a coming show.

At the Tremont last week Hattie Dreher, of the Langham Hotel, brought a theatre party of fifty-five and won the prize of a gold watch offered to the largest. Lewis S. Thompson, the composer, conducted The Sphinx on that occasion.

William E. McQuinn, Bessie Pierce, and the other members of the opera company which played a two weeks' season at North Adams have returned to Boston. Mr. McQuinn has kept the organization together, and it is probable that it will go out for another engagement this Summer.

All Boston went hunting for four-leaved clovers to win the prize box offered by the management of the Castle Square. The winner found forty-two specimens.

The fund for the testimonial to Harry McGlenen has reached $1,700, and the contributions still flow in.

The city's Fourth of July oration will be delivered at the Grand Opera House, as the Boston is being largely changed about during the Summer vacation. The immense auditorium is filled with stagings, and all the seats will be replaced by new ones when the season opens on Aug. 10.

I hear that there is a possibility of a production of Yankee Doodle, Jr., here in August. Frank P. Blair began the book and Joseph W. Herbert finished it, while Herman Perlet provided the music.

Buffalo Bill was honored with a reception by the Boston Press Club and McKenzie Garrison gave him a laurel wreath at the performance of the Wild West.

Church and theatre are coming together down in Maine. The North Anson Universalist Church sent an invitation to H. Price Webber, manager of the Boston Comedy company, asking him to be present on July 4 and take part in the performance to be given by the amateurs of the town for the benefit of the church.

Christie McDonald had a reception on the stage of the Tremont after the matinee on Saturday, and she gave away silver hearts to the ladies who called upon her.

People who pass along Washington Street pause to look at the big thirty-two sheet stand showing the great battle scene of the play. Take the British soldiers mounted on an elephant and you have a striking scene.

Mrs. Nattie Klaw's body was brought to Oak Grove cemetery, Malden, and buried there 19. Her father, Sam Morris, engaged in the hotel business there after he retired from the minstrel stage. He died there five or six years ago. His brother, Billy Morris, died about sixteen years ago. Mrs. Klaw's burial was witnessed by only a few of the surviving relatives, among the number being Charles Morris, the only remaining brother of the famous minstrel.

Robert B. Brigham, who owns the Hollis Street Theatre, has been buying other property along that street adjacent to the theatre. As he owns the property adjacent to the theatre on both Hollis and Common Streets, it is presumed that he contemplates additions to the theatre.

Lucille Hill, who was one of the singers of the Abbey, Schoeffel and Grau Opera company, and who broke down during the return engagement in this city, has been staying here ever since. She left Boston on Thursday for New York, and sailed for France on Saturday. She will rest near Paris for a short time, and then will have a famous surgeon and specialist treat her throat. She expects to be able to reappear in October, and hopes for an engagement at the Opera Comique.

Eugene Ormonde and Victory Bateman are among the latest engagements by Eugene Tompkins for Burmah at the Boston.

I understand that F. C. Whitney has succeeded in re-engaging Juliette Corden for Rob Roy next season.

Julian Edwards will assume the conductorship at The Sphinx next week, and continue through the season.

Fatmah Diard (Mrs. J. J. Jaxon), who is now studying in Paris, is expected to return in August, and it is understood that she will star under favorable auspices.

May Merrick is the leading lady of a company which will leave Boston to-morrow for a six weeks' tour through Nova Scotia under the management of George Neville and Bryan Darley. In the company are Daniel Gilfeather, Al. Harris, Louis Breen, William McCormack, Lottie Hope, and Marion and Alice Gerald.

What a change a year brings about! A year ago Jack and Lowell Mason could not say enough against Harry Askin. It is now announced that Lowell Mason and Paul West will look after the interests of The Sphinx when it leaves Boston, while the popular Harry remains here with Kismet.

Melbourne McDowell's yachts were prize winners at Duxbury on Saturday. His *Cleopatra* came in first in Class 2 and *Fanny D.*, third.

William Seymour has engaged DeWolf Hopper to play Falstaff in the open-air production of Merry Wives of Windsor at Saratoga.

The only farce-comedy to play at the Hollis Street next season is The Night Clerk, in which Peter F. Dailey will appear, on Sept. 23.

Helen Ormsbee, a Chicago girl who is studying here, will sing Josephine in Pinafore at Crescent Park, R. I., this Summer.

W. S. Reeves is organizing a company to tour Cape Cod in Arabian Nights, Our Regiment, and Hands Across the Sea.

Boston friends of Belle Barron, as Carrie Isabel Hyland-Bacon is known on the stage, have just received announcements of her marriage to William Calhoun of New York.

JAY B. BENTON.

ST. LOUIS.

Several Summer Entertainments Prospering—Personal and Professional Chat.

[*Special to The Mirror.*]

ST. LOUIS, June 24.

The company at Uhrig's Cave produced the well-known opera, Said Pasha, last night, with the following cast: Said Pasha, William Steger; Hassan Bey, William Pruette; Terano, George Lyding; Hadad, Jerome Sykes; Nockey, Frank Deshon; Rajah, Ed. Metcalfe; Sergeant of the Turkish Patrol, Minnie Bridges; Serena, Toma Hanlon; Alti, Ada Palmer-Walker; Balah Sojah, Gertrude Lodge; Semer, Corinne Burton; Tunja, Dollie Debroy.

The audience was large and appreciative. William Pruette gave an artistic performance. His two songs, "'Tis Not of War" and "The Golden Moon," were particularly effective. Jerry Sykes was very funny and his interpolated song, "He Never Split the Wood," and his duet, "Watch Me While I Try," with Toma Hanlon, who was chic and pretty and who got several encores during the evening, caught the house. Gertie Lodge was admirable. Ada Palmer Walker did creditable work. Frank Deshon gave an excellent performance, as did Ed Metcalfe, William Steiger and Minnie Bridges. The chorus was a strong feature.

Beaumont Smith is visiting his parents in the city.

Workmen commenced this morning to tear down Pope's Theatre. This afternoon it looks as if a cyclone had struck it.

Alice Stanley, whose stage name is Psyche, while rehearsing six young ladies in a dance this morning, fell and broke her left arm.

A change of bill was given to-night at the Union Trust Roof-Garden and Casino, the attractions being William Jerome, Constanz and Ida, Edward Latell, E. A. Lefebre, Frank Riley, Walter Ford, Georgie Girard, and Eckert and Berg. The attendance was large. The Saturday matinees for ladies and children have been so successful that they will be continued. Last Monday night a heavy storm prevailed and an accident to the electric lights occurred, so the performance was cancelled.

Terrace Park had a change of bill last night and there was a good audience present to witness an excellent performance of vaudeville. The storm last Monday night was so severe that the performance was omitted, but continued the following night. The Park is now in the hands of a receiver, but unless something unforeseen occurs the season will continue.

The vaudeville show at the Suburban continues to draw very large crowds, and the entertainment is one of the very strongest that can be gotten together, Manager Gumpertz giving a varied and entertaining specialty performance.

Havlin's Theatre closed a most successful season of continuous performances last night, the company going to Indianapolis for a season of four weeks. Maurice Brennen had a benefit last Saturday night, when a very large audience assembled at both the afternoon and evening performances. Among the volunteers were Gus Woolforth, a well-known St. Louisian, who the past season managed The Smugglers.

The Black Hussar will follow Said Pasha at Uhrig's Cave, and Helen Bertram will join the company as prima donna and take the leading part, Ada Palmer Walker returning to New York. The latter has signed with the company playing at Far Rockaway, and will open with them on July 8, singing prima donna roles.

Stella Zanoni, last season with one of Frohman's Charley's Aunt companies, has been visiting her sister in this city, but left for the South a few days ago.

Sinclare Nash, of Uhrig's Cave company for several seasons, is in the city visiting his wife (Jessie Wood), who is a member of the same company this season.

A St. Louis composer has named a waltz and dance after Nellie Ganthony, who gave her Trilby specialty at the Roof-Garden a couple of weeks ago.

Nettie May Cayce, one of the late John W. Norton's pupils, left for New York to-day to enter the theatrical profession.

Mr. Thiebes, a prominent composer of St. Louis, has dedicated a song, entitled "Down On the Ohio," to Nellie Rosebud.

Ethel Browning, the past two seasons in Joseph Jefferson's support, has been engaged for next season by Nat Goodwin for ingenue roles. She is visiting her parents in this city.

At the last moment Charles R. Pope was detained on business of the Oriental Theatre, so he did not get away last Monday. He left to-day, however, for New York.

W. C. HOWLAND.

WASHINGTON.

Forbidden Fruit at the National—Comedy Season Closes at the Grand—Items.

[*Special to The Mirror.*]

WASHINGTON, June 24.

The National Theatre now has the comedy field entirely to itself, and is the only theatre open. Dion Boucicault's Forbidden Fruit is the attractive bill, and the performance is excellent. The cast is admirable and the interpretation adds to the list of comedy successes. The work of the company was thoroughly enjoyed, and Charles Coote as Cato Dove, Alfred Hudson as Sergeant Buster, Charles Mackay as Captain Derringer, Charles Bowser as Schwallback, Percy Brooke as Mr. Podd, Lillian Lawrence as Mrs. Cato Dove, Fanny Addison-Pitt as Mrs. Sergeant Buster, and Mary Sanders as Zulu (the human cannon-ball) achieved new and distinct honors. Manager Rapley furnished a handsome scenic dress which was greatly admired. On an Island, a two-part curtain-raiser, enlisting the services of those prime favorites, Joseph Wheelock, Jr., and Mary Sanders, preceded the comedy.

The closing night of the Frederick Bond Comedy season at the Grand Opera House Saturday was a gala occasion. An audience that tested the capacity of the house was on hand to bid au revoir. Pink Dominoes and Romeo's First Love was the bill. At the finish of the performance the entire company was called before the curtain.

Forbidden Fruit will form the chief feature of Stuart Robson's repertoire next season when he will assume his original role of Cato Dove. Mr. Rapley, who was given permission to produce the play has been requested by the owner, George Holland, to forward the manuscript to W. R. Hayden, Highlands of Navesink, New Jersey.

Robert Downing is to produce on Sept. 2 at Allen's Grand Opera House a play entited Helen from the pen of Victorien Sardou. The play has already received presentation in Paris. The scenery and costumes will be exact copies, and will all be made from original plates. The production, Mr. Downing says, will far surpass anything that he has heretofore done, and he will not leave a stone unturned to make it the grandest event of his professional life.

W. A. Boag, who goes with W. H. Crane next season, is quite a crack tennis player. He has participated in some notable championship games here with honors in his favor.

Alice Parks, a prominent amateur of this city, has signed as a member of Julia Marlowe-Taber's company for next season.

Manager E. H. Allen's stage improvements at the Grand include twenty new dressing-rooms. Ten of these will be upon the stage, for the manager finds that, in the case of the Metropolitan Opera company in particular, it is extremely necessary to have at least that number of "star" dressing-rooms. The improvements will be appreciated by all behind the scenes.

JOHN T. WARDE.

CINCINNATI.

Cree Indians at the Zoo—Americus Closed After Two Performances—Notes.

[*Special to The Mirror.*]

CINCINNATI, June 24.

The Zoo has come to the front for a unique attraction the past week. Beveridge's Wild West Show stranded here last week, and among the people connected with it was a large camp of Cree Indians. They were in desperate straits, being without food, money and friends. Manager Heck conceived the idea of having them camp for the Summer on the grassy and wooded slopes of the Zoo. His overtures were accepted, and now upwards of one hundred Indians, squaws, and papooses have erected their wigwams, and will live in them during the season. Next week they will give a series of performances representative of Indian warfare. A calamity befel the tribe Thursday in the death by consumption of one of their most promising young braves.

The bathing beach at the Ludlow Lagoon is now in full operation, and the one thing lacking to make Cincinnati an ideal resort has been supplied. Cincinnatians are showing their appreciation of the beauties of the Lagoon in a marked manner.

A number of societies have selected Cooney Island for their outings, and this popular resort is enjoying an increased patronage over the former prosperous seasons.

Americus closed down after two performances. The elements are against it, and the management was flooded with attachment suits. They hope, however, to have it on its feet again.

WILLIAM SAMPSON.

CLEVELAND.

Haltnorth's Garden, Pain's Spectacle, and Other Summer Entertainment—Gossip.

[*Special to The Mirror.*]

CLEVELAND, June 24.

Haltnorth's Garden Theatre has a large and fashionable audience to-night, Said Pasha being the opera produced, with the following cast: Said Pasha, J. K. Murray; Hassen Bey, Charles R. Hawley; Terano, Edgar Temple; Hadad, Frank David; Nockey, Oscar Girard; Rajahe, Lindsay Morrison; Serena, Marion Manola; Alti, Clara Lavine; Balah Sojah, Jessie Fairbairn. The staging is beautiful, and with the large chorus makes a fine production. Charles R. Hawley, of this city, who has been playing leading roles with The Bostonians, received an ovation from his numerous friends and admirers, his fine baritone voice being heard to advantage in the role of Hassen Bey. Mr. Murray in the title-role and Miss Manola as his daughter both made hits. The next opera will be Boccaccio.

The third week of the continuous performances commenced this afternoon, the enterprise being favored with a good patronage. Queen's Evidence is the comedy-drama presented, with the Melville Sisters, Pearl and Ida, in leading roles. An unusually fine bill of specialties is also given. Managers Baldwin and Young's efforts are gaining in popularity.

Pain's spectacle, Lalla Rookh, will open to-morrow night at the Madison Avenue Amphitheatre, with the usual accessories of a large ballet, specialties of a varied nature, and the Iowa State Band furnishing the music.

Brady and Henshaw will remodel the Cleveland Theatre, making it much more attractive in many respects. The work will be commenced at once, so as to be finished for the opening of next season, some time in August.

The visiting newspaper men to the National Republican League Convention, which met here last week, were entertained by the local Press Club on Saturday. A special train of electric cars took the party to Scenic Park, a new Summer resort at Rocky River, where the party rode on the scenic railway. They then took a steamer to Lorain, where a repast was furnished by the Johnson Steel Company at their large plant.

The New Park Pavilion Theatre is giving good

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DUQUESNE

PITTSBURCH'S LEADING THEATRE.

Having secured the lease of this perfectly appointed theatre for a term of years, respectfully request all those holding contracts and managers of all leading attractions to communicate at once with W. A. McConnell, Abbey's Theatre Building.

NELSON ROBERTS.

vaudeville shows under the management of James J. Gannon.

Euclid Beach Park will have its opening this week. It will be managed by Charles Stumm, late of the Star Theatre.

Clara Lane (Mrs. J. K. Murray) and two children, have arrived in the city for the Summer. Miss Lane will appear at Haltnorth's Garden Theatre week after next, at which time Miss Manola leaves the company.

Charles R. Hawley has signed for next season with the Bostonians.

WILLIAM CRASTON.

MATTERS OF FACT.

Sixteen companies are having their routes made through the American Theatrical Exchange this month, and a number of new attractions have already signified their intention to get their routes revised on a more profitable basis through the agency of this busy concern. The system used is complete in every detail. Open time is kept in separate books—one for each State. The offices are crowded from morning until night by out-of-town and combination managers. The rush for open time is continuous. The success of the American Theatrical Exchange is due to the experience and judgment of the heads of the various departments and to the enterprise and liberality of its management.

Dolly Nobles has received many flattering offers for next season, but nothing that entirely meets her views. Mrs. Nobles' talents are unique, and her husband desires her to have some experience outside the character he has written for her, and in which she has a national reputation. Mrs. Nobles is an ingenue, extremely natural and untheatrical in her methods, and equally at home in sentiment or refined comedy. Added to these gifts is an exquisitely sweet mezzo-soprano voice.

W. A. McConnell is not interested either in theatres or road attractions, but he represents many of the best attractions and he has on his books numbers of the leading theatres of the country. His Exchange in the Abbey Theatre Building welcomes both theatre and combination managers. Information as to open time is furnished promptly; the post-office, desks and writing materials are at the service of visitors.

Lillian Lawrence, who was the leading lady with Thomas Keene's company the past season, has made a hit in the leading roles assigned her at the New National Theatre, Washington, D. C., where she is filling an engagement.

"R. A. N.," care this office, seeks engagement as manager of a first-class theatre. He is experienced and competent, and is at present the business manager of a prominent out-of-town theatre.

The Frawley company broke the record for big business at the Columbia Theatre, San Francisco, on Saturday, June 15.

"Down in Battery Park," a new waltz song by E. T. Whalen, will be sent to professionals free on receipt of stamp. Mr. Whalen's address is 4 Cedar Street, Jersey City, N. J.

Cheridah Simpson, a soprano of great range who made a hit with Hoey's Flams last season, is disengaged. She will act as piano accompanist.

The scenery, stage, furniture, etc., comprising the entire outfit of the London Theatre, St. Louis, Mo., is for sale. Address A. C. Stockton, care Anthony and Kahn Brewery, St. Louis.

James K. Collier is at liberty as business-manager or advance for next season. He is thoroughly acquainted with every detail of the theatrical business.

At $15 a month a small furnished office will be let during July and August by applying at Room 18, Standard Theatre Building.

Louis Shea is disengaged. He has been with Infatuation, The Canuck, Country Squire, and others, in all of which attractions he has done commendable work.

The Academy of Music, Milwaukee, Wis., will be under new management the coming season. It is the largest theatre in Milwaukee, first-class in its appointments, with every modern convenience, and is easily accessible from all parts of the city. Only first-class attractions will be played by Manager George H. Venowine, who is booking for next season. The prices range from 15 cents to $1.50.

Clara Hunter, who has just closed with A. M. Palmer for a Summer season in Trilby at the Garden Theatre, has not yet signed for next season. She is a capable little actress and should readily find an engagement.

Old Tennessee, a new three-act comedy will be produced next season under the direction of Alexander and Tralle. The play will be presented on an elaborated scale, it being promised that $10,000 will be expended on its production. Ernest Hogan has been engaged and La Pas Mala will be introduced, which is described as unique, magnificent and mirth-provoking. Managers Alexander and Tralle are now booking for next season with offices at 303 Walnut Street, Kansas City, Mo.

J. J. Spies would like to hear from owners of good plays who will let them on royalty for a week. His address is 102 West Thirty-fourth Street.

W. H. Boody, who has leased the Music Hall at Lowell, Mass., will spend $3,000 this Summer in remodeling his house. It is his intention to make the Music Hall one of the finest theatres in New England. New scenery will be supplied by Richards. He is now booking good attractions only, for next season.

W. E. Flack, of the Byrne Brothers' New 8 Bells company, is in the city. Mr. Flack has booked the show solid for the coming season, and he already has twenty-six weeks booked for the following season, 1896-97. The tour begins at Norwich, Conn., Aug. 14. New printing will be used, and the show will be equipped with new scenery, etc. Proprietor John F. Byrne will spare no expense to make 8 Bells next season eclipse all previous productions.

The Drake Opera House at Elizabeth, N. J., has been leased for a term of years by the firm of Rich and Maeder, who will assume its management at once, and proceed to book only the very best line of attractions. Without referring at all to the beauty of the auditorium of the Drake, its stage alone is a marvel, being large enough to hold any production in America. All bookings are made at their offices, 51 West Twenty-eighth Street, New York.

John W. Vogel, who for fifteen years has served as manager and agent of the leading minstrel organizations, is at liberty for the coming season. Mr. Vogel may be addressed at 23 West State Street, Columbus, O.

C. E. Dubbs, representing the Baldwin Theatre, Springfield, Mo., is in town with headquarters at 45 West Twenty-seventh Street, where he is booking his theatre. The Baldwin is one of the handsomest houses in the West, and one of the best paying houses in Missouri.

Mabel Amber is open to negotiate with managers for the coming season. Trilby closed its season in Boston recently and Miss Amber has returned to town. Her success in the title-role has been most pronounced.

Mrs. Annie Yeamans has not yet closed for next season, and invites offers from the best attractions only.

Helen Beaumont, who played the leading comedy roles at Forepaugh's Theatre, Philadelphia, received special commendation for her work as Mrs. Horton in Dr. Bill and Lady Maggie Wagstaff in Pink Dominoes. She has not closed for next season.

W. D. Raymond will be known to the profession in future as Dean Raymond, having decided to drop the W. Mr. Raymond, who played the light comedy role with Jane Coombs in New York, received excellent mention for his work.

Maud Dunbar is at the Thousand Islands for the Summer. She is a clever ingenue, who has not signed for next season.

John L. Phillips, of Trowbridge's Star Theatre, Providence, R. I., and his brother, Charles, are in town.

Richard Malchien, fencing master of the Toronto Athletic Club, is giving a Summer course in fencing to professionals at the Berkeley Lyceum during the month of July.

A. G. Kranz is at liberty for character and comedy business. He may be addressed care this office.

George L. Stout, late stage-manager of the Alvin Theatre, Pittsburg, and Florence Hastings, are disengaged for characters and soubrettes respectively.

A number of bargains in opera chairs are offered by the Andrews-Demarest Seating Company, 108 East Sixteenth Street.

In the production of The Red Queen in Pittsburg several weeks ago Adelaide Fitz Allan received the highest encomiums from the press of that town for her acting in the play. One leading paper said: "As the Red Queen Miss Fitz Allan gave an exhibition of emotional acting that stamps her a worthy successor of Clara Morris." The *Leader* stated that her acting proved her one of the strongest delineators of heavy roles on the stage, and the New York *Herald* also spoke very favorably of her. Miss Fitz Allan has not yet settled for next season, but has several offers under consideration.

"Little Billee's Sweetheart," a new song with claims for popularity, is the latest result of the Trilby craze. It will be sent to professionals on application by the New World Novelty Company, 13 West Forty-second Street.

J. N. Burns, 706 South Washington Square, Philadelphia, offers a strong emotional actress with $1,000 a half interest in a big dramatic production.

Frank Beresford, business manager of the Bijou Theatre, Wilmington, Del., states that time is rapidly filling for next season. He wants a strong opening attraction for Aug. 24.

Fanny McIntyre has been offered a re-engagement as leading lady at Forepaugh's Theatre, Philadelphia, but has not yet accepted same, as she intends to enlarge her scope in other fields. One of her most pronounced hits last season was in the leading role in Men and Women.

Steinberg's Grand Opera House at Traverse City, Mich., is now booking for next season. The management report having had a very prosperous season and return dates have been arranged for by nearly all the attractions that appeared at the house this year.

"Band Master," an experienced musician, wants engagement as musical director. He may be addressed in care of this office.

Male and female chorus people having excellent voices, are wanted for the Della Fox Opera company and should apply at the Empire Theatre stage June 27 between 11 A. M. and 1 P. M.

John R. Pierce, business manager of the Lyceum Theatre, Rochester, N. Y., is in the city filling time for his house. He can be found at 25 West Thirtieth Street.

A. Y. Pearson, who is organizing a big stock company to produce a number of his successes next season, is in search of good versatile people. Mr. Pearson's offices are in the MIRROR Building, Room 4.

We would call attention to the advertisement of W. J. Morgan and Company, the well-known firm of lithographers, in to-day's issue. W. J. Morgan is in the city this week, at the Hotel Imperial.

Joseph Claire, the scenic artist whose studio is in the American Theatre, has several large contracts on hand for next season. He has a large staff of assistants which will enable him to handle even more work than he has already accepted.

Ferd. Noss has no difficulty in booking The Kodak in week stands for the coming season. Time is being rapidly filled.

Edgar L. Davenport has not yet settled upon anything definite for next season and is therefore open to offers.

Alice Carle has made quite a hit singing the contralto roles with the Laurel Hill Opera company at Scranton.

R. P. Hankey, for a number of seasons the business manager of the Noss Jollity company, will not continue with that attraction next season and is therefore at liberty. Mr. Hankey being experienced is an excellent man ahead of an organization. He is at his home in Bowling Green, O.

Vincent Minnelli, musical director and his wife, Mina Gennell, have signed with Finnigan's Ball.

N. Collins who managed the theatre at Midway, Ky., the past season, would like an engagement on the road as advance or treasurer.

J. H. Bradbury, the past four seasons with Nellie McHenry, is disengaged.

People up in Shakespearean repertoire are wanted for the Edwin Rostell company by Manager William J. Willett, 286 Michigan Avenue, Chicago, Ill.

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Aug. 10 to 31, Sept. 2, 3, 4, 5, 19, 20, 21, 23, 24, 27, 28, Oct. 3, 4, 10, 11, 12, 14, 17, 18, 19, 21 to 26, 30, 31, Nov. 1, 2, 4, 5, 6, 9, 13, 14, 15, 16, 18, 19, 20, Dec. 5 to 14, 23 to 28-31.

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Time filling rapidly. Want strong opening attraction Aug. 24, also two attractions for week 26.

FRANK BERESFORD, Business Manager.

Princess Theatre

MOBILE, ALA.

When completed, in September, will have a SEATING CAPACITY of 1,800, 1,000 FOLDING CHAIRS on raised floor, 800 Chairs in Balcony, 9 Handsome Private Boxes, 14 Dressing-Rooms, lighted by electricity and gas; heated by gas radiators. Ladies' Toilet and Cloak Room in front of house. New scenery, carpets, etc. Stage 50x45, 15x3 to grooves. Good open time and most liberal terms to first-class combinations. Wanted a good attraction for opening, Oct. 7.

FRED. HOOKER, Manager,
Packard Theatrical Exchange, 47 West Twenty-eighth Street.

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HAVLIN'S THEATRE.

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JOHN H. HAVLIN, - - Proprietor and Manager.

SEASON 1895-96.

Commencing Aug. 4 this theatre will be occupied by HAVLIN'S STOCK CO., giving weekly productions of the standard successes of recent years. New plays negotiated for and produced on arrangement. Correspondence desired with stars having repertoires.

Wanted scenic artist. Address all communications to JOSEPH J. COLLINS, Act. Mgr., 41 E. 9th St., N.Y.

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Address BANDMASTER, this office.

The Vaudeville Stage

BY WAY OF INTRODUCTION.

THE DRAMATIC MIRROR this week takes pleasure in presenting to its readers a new department, which will be conducted in the interest of vaudeville managers and artists.

The vaudeville branch of the profession is an important one, and if present indications count for anything, it will soon demand as much attention as the dramatic profession.

London and Paris are entirely taken up with the vaudeville idea; and the variety theatres and music halls in those cities are doing an enormous business. THE DRAMATIC MIRROR, keenly alive to the necessity of furnishing the news of every branch of the profession, intends to make its vaudeville department a thoroughly reliable chronicle of the doings of variety actors and actresses throughout this country and Europe.

With its large staff of correspondents it will be possible to give each week a complete history of the vaudeville stage for the week preceding. In addition to this bright, newsy items, and gossip of the doings of the artists of the variety stage will be a feature of each issue.

THE MIRROR requests the assistance of the people connected with the vaudeville branch of the profession in its effort to make this new department a success; any items of news or gossip sent to the office will be gratefully received. Performers are requested to keep THE MIRROR fully posted about their affairs and those of their friends, and in this way the paper and its readers can be of great assistance to one another.

The department starts with the good wishes of every vaudeville manager in New York, and if enterprise and energy will accomplish anything, there is no doubt that it will be a success.

THEATRES AND ROOF GARDENS.

Keith's Union Square.

The programme at Keith's Union Square Theatre is even better than usual this week. The bill is headed by those clever travesty artists, Ross and Fenton, whose burlesque tragedy is always well received. Lew Dockstader is in his second week, and is making a great success with his parody on Raymon Moore's song, "When She's Just About to Fall." Freddie Hulke, the sprightly little soubrette, entertains cleverly with her songs and dances, which are all new and fresh from London.

T. Wilmot Eckert and Emma Berg, who have sung with success in grand opera, are making their first vaudeville appearance, in an operatic sketch, introducing solos and duets from the operas.

Others who help to make the hours fly pleasantly are John Canfield and Violet Carleton, farce-comedy favorites; Mazuz and Abacco, The Tramp and the Brakeman; the Morellos, comic acrobats; Mays and Hunter, the clever banjoists; Drawee the juggler; Fields and Woolley, German comedians; Frank Latona, the musical tramp; Meeker and Mack, black-face knockabouts; Annie Whitney, ballad singer and monologuist; Walter Hyde, trick violinist; Turner and Russell and O'Brien and Jennings in comedy sketches.

The temperature at Keith's is kept down by the use of electric and palm-leaf fans and the theatre is comfortable even on the hottest days.

Proctor's.

The star feature of the bill at Proctor's this week is Sampson, the strong man, who performs some extraordinary feats. He lifts a fac-simile of the Ferris wheel on his chest, breaks chains with his hands, and in many other ways proves himself a veritable giant. Daisy Mayer and her band of pickaninnies are another strong feature of the programme, and their singing and wing dancing are very pleasing. Lenore, who made such a hit last week in her sun and moon dances, continues to charm all with her graceful gyrations, having the assistance of special scenery and light effects.

Among the others who are in the bill this week are Nellie Waters, who sings Irish and negro songs; Pearl Andrews, a performer new to New York, in imitations of celebrated actresses and singers à la Cissie Loftus; Murray and Alden, comedians and dancers; the Donovans, in a comedy sketch; Thompson and Collins, grotesques; James McAvoy, the parody singer; May T. Lawrence, the character change artist; Perry and Ellsworth, comedians; Clark and Sinclair in a sketch, The Female Barber; and the Sisters Urline, serio-comics.

Continuous sacred concerts are given at Proctor's every Sunday. They are very popular.

Koster and Bial's Roof-Garden.

Last night, at Koster and Bial's Roof Garden, new features of the bill were: Fialkowsky, animal imitator; Lillie Larkelle, burlesque artist; The Three Sisters Merrilees, comediennes; Prince Kokin, a Japanese juggler, and Mons. Canivet, the funny Frenchman, in some new character impersonations. Remaining features of the programme included The Egger-Rieser Troupe of Tyrolean singers and dancers; Conroy and Fox, comedians; J. W. Ransome, the ruler of New York; Marion, Hayes and Marion, in their two new dance creations, "Ye Olde Time Belles and Beaux" and "The Student's Frolic," and Dr. Leo Sommer's Hungarian Gypsy Band, who appear in a concert programme from 7 to 8 and from 11 to 12 after the stage performance. A feature of the roof-garden that is becoming very popular here, is the large open-air promenade, located fifteen feet above the Roof-Garden proper, which is capable of comfortably accommodating six hundred people.

American Theatre Roof-Garden.

The following artists entertained a large audience at the American Theatre Roof-Garden last night. Emma Cones, baritone singer; Tom Mack, comedian; Moa and Goodrich, comic skating act; Nellie Seymore in character songs; Cushman and Holcombe, operatic sketch artists; Paulo and Diko, Parisian duettists; Ed. Hefferman, comedian, Lina and Vani, French comedy acrobats; Al. H. Wilson, the clever German dialect comedian, and as a special attraction, the celebrated Trilby Quadrille, which is danced by two women and two men; it is a novelty and caused quite a sensation.

Madison Square Roof-Garden.

The following artists appeared last evening on the Madison Square Roof-Garden: Frank H. Belcher, singer; Conway and Leland, the wonderful monopedes and acrobatic comedians; Nat Haines and Joe Pettingill, in a collection of witticisms; Three Sisters Don, potpourri of songs and dances; The Great Elliott Family, the celebrated musical artists; Burt Haverley and Frank M. Wills, in an original specialty; Ida Howell, America's star soubrette; Press Eldridge, commander-in-chief of the army of fun; Bentley and Cameron, California's original musical comedians, in a sketch—"Willie Wants to Smoke," and Cragg and Warren, songs and dances.

Casino Roof-Garden.

The following performers are in the bill at the Casino Roof-Garden this week: Lottie Gilson, Lizzie Daly, character dancer, Gilbert and Paige, Quaker City Quartette, Grant, Goggin, Davis and Grant, acrobatic Serels, Smith and Cook, Ethel Irene, Stewart, O'Neil and Sutherland, Louis Granat, Ida Russell, and La Petite Adelaide, danseuse. The Sisters Leigh have been engaged by Manager James Lederer indefinitely.

Central Music Hall.

Le Clair and Leslie presented as the chief attraction their new burlesque on Trilby last night. A programme composed of such clever people as Cook and Clinton, Davenport Brothers, Dan W. Quinn, Boyle and Graham, Millie Bertina, and Clemenso Brothere make fun fast and furious.

A STATUESQUE STAR.

HARRIETT VERNON.

Through the courtesy of Manager C. B. Cline, THE MIRROR representative the other day enjoyed a chat with Harriett Vernon, the celebrated English music hall artist, who has been appearing at Koster and Bial's during the past few weeks.

Miss Vernon is a tall, handsome woman, with a figure which has been proven by measurements to be well-nigh perfect; she has a low, sweet speaking voice, and is altogether most charming.

"I presume you wish to know where I was born; that is the first question you interviewers always ask, isn't it?" said the singer with a smile. "Well, it happened at Oxford, but I have spent most of my life in London, so I consider myself a Londoner. My family name is Whitehouse, but I changed it when I went on the stage. I made my first appearance when I was thirteen years of age at Leeds, England, as a fancy skater, but I met with an accident, which took all the stage ambition out of me, and it was some time before I ventured to tread the boards again.

"When I resumed my stage career, it was as a singer in the music halls, at the munificent salary of twenty-five shillings a week. By degrees my salary was increased, although I made very little effort beyond going through my work in a mechanical sort of way, you know.

"I made my theatrical debut at the Novelty Theatre, but met with poor success according to the newspapers; the harsh criticisms stirred up all the ambition that was in me, and before the engagement was finished, I convinced the critics that their verdict on my first performance was entirely unjust."

"Have you ever appeared in comic opera?" asked the reporter.

"Oh, yes, I played the part of Phœbe in Billee Taylor, and I played in Joan of Arc. But I did not remain long in comic opera. I returned to the music halls for the very prosaic reason that there is far more money to be made in them than there is in the regular theatres. You see, in London one can fill three engagements in an evening, appearing in one hall at eight o'clock, in another at nine and in another at ten, drawing three salaries for the evening's work."

"In what respects do the music halls of London differ from those of New York?"

"Well, in London the performers don't have to work as hard as they do here. They engage such a lot of people that each one is only allowed a few minutes for his or her turn; two songs is the most anyone has time to sing, and no matter how big a hit you make with your song, or how the audience calls for more, you can only bow your thanks and give way to the next number on the programme."

"How do you like New York?"

"Immensely! When I came here for my first engagement, I felt a trifle nervous, but the warm, generous welcome I received soon put me quite at ease, and I've just been in love with New York and its people ever since. I look forward with the greatest pleasure to my next appearance here, which will be next March. I have made so many friends here that it seems almost like a second home to me."

"You have just had your first experience in singing on a roof-garden, I believe?"

"Yes, and I must confess I am not in love with the idea. If the wind happens to be blowing in the wrong direction your song is completely lost, and the audience, not being able to understand what you are singing about, are of course rather sparing of their applause. But on calm, still nights, everything goes very nicely."

"What songs have your name been most identified with?"

"Well, 'Cleopatra' is one of my best songs; 'Sapho' and 'Joan of Arc' were also great favorites, and 'Ting-a-Ling, which has been sung and whistled all over the world, was introduced by me. I am singing a new song now, the words of which are by myself, and the music by Henry Grey, the composer of almost all of my successes. It is called 'If She'd Only Dance With Me,' and I have a notion that it will be a great success."

"What in your opinion is the secret of success on the vaudeville stage?"

"Change and variety. Never give the public a chance to get tired of you. By getting up new ideas and fresh songs constantly you keep the public interested in you, and you will always be sure of their favor. I think it is a great mistake for a singer to become too thoroughly identified with one song, because when the song becomes worn out it is impossible to replace it with something equally good, and the artist has to retire into the background, which is not a very pleasant thing after one has been used to the centre of the stage."

At this point Miss Vernon's maid announced that the carriage was at the door, and as the fair singer explained that she must dress for her afternoon drive, THE MIRROR man closed his note-book and bade the statuesque singer au revoir.

THE TRILBY DANCE.

Considerable discussion has been aroused by a performance which is being given on the Casino roof, called the Trilby Dance. It is done by the Leigh Sisters, who appear behind a large white umbrella, with nothing showing but the lower portion of their limbs, which are bare to the knees.

The effect is more or less startling, and the comments which run around the roof-garden while the dance goes on, are a mixture of surprise, wonder, curiosity, and the other emotions, according to the nature or tastes of the spectator.

Just as the dance concludes the performers shift the umbrella around behind them, showing that they are fully dressed except as before noted, which action causes the audience to heave a united sigh of relief.

Some persons have found fault with the exhibition, claiming that it is immoral. George W. Lederer was of the opposite opinion, when this was mentioned to him yesterday.

"If the dance was immoral, I should not have allowed it to go on," he said; "we have no desire whatever to stir up the sort of sensations which were such a feature of the Casino when it was under the management of the former lessees. The Trilby dance has proven a great success and is encored nightly."

Nevertheless, the Trilby dance as done by the Leigh Sisters, is slightly suggestive Mollie Fuller gave a Trilby dance in The Twentieth Century Girl, a short time ago, appearing in her bare feet, but the umbrella used by the Leigh Sisters adds a sensational feature which was entirely absent from Miss Fuller's performance.

The Leigh Sisters should dispense with the umbrella, and depend upon their agility and grace for making a hit with the audience; and thus the question of the morality of their performance would be settled for good.

A NEW ROOF-GARDEN.

Arrangements are about completed for the opening on July 1 of a new roof garden at Thirty-sixth street and Broadway. It is to be called The Bohemia Roof-Garden and will be under the management of M. A. Levenson and Benjaman F. Stemrich.

The garden will accommodate 900 people, and popular prices will be charged both for admittance and refreshments.

The opening bill will include Lizzie B. Raymond, Sam Bernard, the Bent Sisters and others.

BLACK AMERICA.

The attendance at Black America has been highly satisfactory so far. Up to date more than 180,000 people have seen the unique spectacle, and the managers are correspondingly happy.

The Sunday concerts by Gilmore's Band and the vocal forces of the company, have proved very popular; more than 5,000 persons attended last Sunday afternoon and evening. The cake walk never fails to excite the risibilities of the spectators in a very pronounced fashion.

CALLED "THE LITTLE MAGNET."

LOTTIE GILSON.

Some vaudeville artists are more in demand than others; and Lottie Gilson, who is known as "The Little Magnet," is fortunate enough to be one of the select few who have more applications for their time than they can fill.

Miss Gilson, who is singing at the Casino Roof-Garden, made her first appearance in 1884 at the old National Theatre, receiving a salary of seven dollars a week. She made a success with an old English song called, "The Old Turnkey," and shortly afterward made her appearance at Tony Pastor's, where she made the great hit of her life.

She afterwards appeared in Philadelphia, Boston, Buffalo, and other cities, with a constant increase of success and salary.

Miss Gilson spent one season with Our Irish Visitors and one with O'Dowd's Neighbors, playing the soubrette part in each play. For the past few seasons she has sung in the most prominent traveling vaudeville companies, spending part of her Summer on the roof-gardens, and a few weeks of the hot spell on her farm at Pearl River, N. Y., where she looks after the welfare of her horses, cows, pigs, chickens, and other live stock. Miss Gilson is an enthusiastic bicyclist, and thinks nothing of a twenty mile spin.

Miss Gilson has introduced many of the most popular songs of the day, and by her clever method of singing has forced into popularity songs which in the hands (or mouths) of less clever performers would have failed to attract the notice of the fickle public.

QUICK SUCCESS OF A SPANISH CHANTEUSE

TROJA.

One of the quickest successes ever made on the vaudeville stage is that of Troja, the singer, who has been delighting large audiences on the American Theatre Roof-Garden during the past week.

A little over a year ago Troja made her debut on the vaudeville stage at Proctor's in this city, where she was obliged to appear three times a day for a very moderate salary.

Her success was immediate and pronounced, and an engagement of nine weeks at the Central Music Hall followed. She then began an engagement at Koster and Bial's, which was extended until it covered a period of seventeen weeks, which is the longest engagement ever filled by a singer at the famous music hall.

During the Winter she passed her time between Boston, New York, and Buffalo; the most pronounced success of her career being made in the last named city, to which she was recalled again and again, always at an increased salary. Her popularity with the Buffalonians is shown by the fact that she spent sixteen weeks there within seven months.

During a conversation with Mlle. Troja, THE MIRROR representative learned that she was born in Madrid, but has lived in America since she was a year old.

"I spent five years on the legitimate stage," said the popular singer, "before I made up my mind to go into the vaudevilles; I made my reputation by singing a song called 'I Didn't Think He'd Do It, but He Did.' Some of my other successes were 'What Could the Poor Girl Do?' 'The Little Girl with the Little Curl,' 'A Little Bunch of Whiskers on his Chin,' 'Lots of Other Things,' and a new song which I am introducing this week called 'Sunshine in Paradise Alley,' by Ford and Bratton, which is sure to be a big go.

"I have a knack of writing new verses and of changing the verses of my songs, which enables me to sing things that nobody else has; but it is only a question of time when some one will steal the words either by the memory, or the shorthand system; they soon become common property, and I have to get up something new to take their place.

"This is my first experience on a roof-garden, but I have found it very pleasant so far, and unless the air injures my voice, I shall probably sing under the stars all Summer long."

ITEMS OF INTEREST.

Maggie Cline is playing a two weeks' engagement as a special attraction with The Little Tycoon company in Philadelphia.

Harrigan, the "pretty good bum" juggler, is at the Alhambra, London.

Arley and Doley, the comic bicycle team, are now in St. Petersburg; they will come to America late in the Fall to fill an engagement at the Orpheum, San Francisco.

The Vaidis Sisters, aerial trapeze artists, have been engaged for a three months' season at Koster and Bial's, beginning Sept. 2.

Alcide Capitaine, "the perfect woman," has just returned from Italy. She will fill engagements in New York and other cities.

The Barra troupe left for London last week. They will fill an eight weeks' engagement at the Alhambra. They are booked solid for a year.

The Meers Brothers have canceled an engagement at the Orpheum, San Francisco, on account of a disagreement between themselves and the management. Next season they will be with Weber and Fields.

James Thornton's Elite Vaudeville company, headed by Bonnie Thornton, will begin its season at Waldmann's Theatre in Newark, on Sept. 2; coming from there direct to Tony Pastor's for the week of Sept. 9.

Lew Hawkins is the star attraction at Shea's Music Hall in Buffalo.

John H. W. Byrne is in charge of a new department opened at Packard's Exchange in the interest of the vaudeville branch of the profession. Mr. Byrne has been identified with the vaudeville stage for several years and is fully equipped to fill the duties required of him.

A. H. Hurgren, of Portland, Ore., is in the city introducing a new song which promises to become popular. The title is, "My Pauline," and it is being sung by Maud Harris at Proctor's, and by Patti Henri at one of the down-town theatres.

A manager named Sam Pickett was tried before Judge Ermatinger and a jury in St. Thomas, Canada, a few days ago, and found guilty of distributing immoral circulars and of running an immoral show. He was sentenced to a month in jail. His show was known as the Paris Gaiety Girls company.

Freddie Huke (Mrs. Martin Hayden) arrived from Europe a few days ago. She is at Keith's Union Square Theatre this week. Miss Huke wishes it understood that she is in no way connected with James Fraser's For a Million company.

Vesta Tilley, who is by far the cleverest entertainer that has come to us from London so far, finished a two-weeks' engagement in Chicago on Saturday, June 15, and sailed for home on Wed-

nesday last by the *Majestic*. David Henderson, manager of the American Extravaganza company, has made overtures to Miss Tilley to join his forces next season, but as yet they have not come to an agreement.

Gustave Walters, proprietor of the Orpheum circuit, is reported to have bought two new houses, one in Denver and one in Kansas City.

The United Street Railway Circuit, which comprises the cities of Minneapolis, St. Paul, Duluth, Grand Rapids, Des Moines, Davenport, Rock Island, St. Louis, and Kansas City, is doing a very large business.

O'Neill and Sutherland, two young, graceful and pretty girls who have been making a great hit at the Casino, this city, in a refined singing and dancing specialty, have signed through J. J. Armstrong, with Irwin Brothers' company for next season. This team has been in great demand, and Irwin is to be congratulated on his success in securing them.

The four Goldsmith Sisters, two of whom are not allowed to appear in New York on account of being under age, will appear at Manager Clark's benefit in Hoboken on Thursday night. They have a Trilby dance which is said to be very refined.

George H. Wood, "the somewhat different" comedian, has been engaged for the Keith circuit. He has a budget of new gags which are as funny as anything this quaint comedian has ever sprung, and that is saying a good deal.

W. D. Wilmot, of the Wilmot duo, bicyclists, is looking for a new partner, as he will separate from his present partner, W. H. Barber, on July 8.

The Rossow Brothers, the Lilliputian athletes, who have been at Koster and Bial's so long, started on a fourteen weeks' engagement on the Keith circuit last week. Their performance made a tremendous hit in Boston and their success will no doubt be repeated in the other cities. Next season they will be with Hopkins' Trans-Oceanic Vaudevilles.

The Dun Sisters, who spent eight weeks at Koster and Bial's, have been engaged by F. F. Proctor for all of next season, beginning Sept. 2.

The three Milon Brothers, who were imported especially for the Casino when it was under the management of Rudolph Aronson, have been engaged for the Keith circuit.

J. J. Armstrong is said to be thinking of arranging a sort of roof-garden waiting-room on the extension behind his office, so that the soubrettes, knockabouts, acrobats, singers, and Trilby dancers may have a pleasant place to sit while waiting for a chance to get near the ear of the very busy manager.

Hill and Hull, who were so successful at Koster and Bial's, are playing a two-weeks' engagement at the Exposition, Milwaukee, after which they will be seen at Hopkins', Chicago.

Tom Eugene, of the Three Eugenes, left for London last week. His two brothers, Charles and James, sail on Wednesday on the *Germanic*. They will spend several months in Europe, but will be in America a good part of next season.

Eugenie Petrescu will be with Gus Hill next season.

Princess Dolgourousky, the Russian violinist, has made a great success in Duluth, Minn., at the Pavilion. She has been re-engaged.

Signorita Tortajada and her troupe will open a four weeks' engagement at the Madison Square Roof-Garden on July 1. When they finish there they start on a twelve-months' tour of Europe, which has been arranged for them by J. J. Armstrong.

Alice Shaw, who has been whistling mersily at the Winter Garden in Berlin, is now at Sommossy's Orpheum, Budapesth.

Marie Stuart, who is known as the American Fougère, will sail shortly from England to Johannisburg, South Africa, where she will fill an engagement under the management of Nescomb Searles. She will return to America in the Fall. Her husband, Joseph M. Gaites, has leased his play, A Wild Duck, to an English manager.

Sadi Alfarabi, the Persian equilibrist, who was a feature of Eddie Foy's company last season, has signed with Oscar Hammerstein to open at his Olympia on Jan. 20, 1896. Alfarabi has a very sensational act.

The people engaged with James Thornton's company are James Thornton, Bonnie Thornton, Gilmore and Leonard, Wills and Collins, three Marvelles, Rice and Halvers, Clark and St. Clair, Ed. Latell, and several others to be heard from. Sam Dessauer will manage the tour.

The new Trocadero in Chicago, which was to open on June 30, will not open until a later date, as a license has not as yet been issued.

Severus Schaffer, the juggler, has taken an interest in the Standard Theatre, Chicago, which will open as the Bijou in September, under the management of O. F. Miller, now at Schlitz Park, Milwaukee.

The management of the Exposition Music Hall, Milwaukee, report business good in spite of all reports to the contrary, which have been circulated.

Sam W. Gumpertz, the well-known manager of Hopkins' Trans-Oceanic Vaudevilles, is in charge of the Suburban, St. Louis, where a good free variety show is given before large audiences.

A woman in Philadelphia has been doing a "Trilby" dance lately, and in order to excite comment has been wearing her diamond rings on her toes intead of her fingers. Poor Trilby did some very strange things, when she was under the hypnotizing influence of Svengali, but it is extremely doubtful that she ever appeared in public with her toes covered with gold and precious stones.

Manager C. B. Cline, of Koster and Bial's, will start on a month's vacation about July 1. He will visit several of the inland resorts, and take a complete rest.

The three Sisters Hawthorne are doing an act on the vaudeville stage which is said to be entirely original. They appear in tight-fitting bicycle costumes, and their songs are always well received.

Gilmore and Leonard, Irish comedians, did their turn at the Central Music Hall last week. They are clever people.

Katie Rooney's imitations as seen at the Casino Roof-Garden are wonderfully good.

Mollie Whitten, the well-known change artiste, will the coming season double with Dorothy Drew, the charming dancer.

Sam Dessauer, manager of James Thornton's Vaudeville company, has been engaged by George Norton to manage the Summer Theatre at Brentwood, L. I. Mr. Dessauer will play all the leading vaudeville stars and has engaged thirty pieces for the band and orchestra. The theatre is connected with the large hotel, and both are owned by a syndicate of wealthy New Yorkers.

Leopold Fuenkenstein, the musical director of the Central Opera House Music Hall, has engaged some exceedingly clever variety people for the Summer and the entertainment furnished by them is first-class.

A unique novelty is performed at the Central Opera House Music Hall by Herbert and Caron, who were the chief attraction last week.

James Fennessy, the manager of the People's Theatre, Cincinnati, is in the city. The time at his theatre is booked solid.

Manager Harry Martell, of Whallen and Martell, came to the city last week. It is rumored that he has leased a well-known theatre on Broadway.

J. J. Armstrong, the popular agent, has booked eleven vaudeville shows this season and 936 artists. Mr. Armstrong is one of the busiest men in New York.

James Richmond and Letha Glenroy are playing a four weeks' engagement at San Francisco. Mr. Richmond is now writing for the San Francisco *Figaro*.

Bonnie Thornton has refused an offer of a season's engagement on the American Roof Garden, as she will be very busy all Summer preparing new songs and wardrobe for James Thornton's Elite Vaudeville company.

Nina Martine and Margaret Frazer, who are doing songs and dances on the Madison Square Roof-Garden this week, were formerly with The Gaiety Girl company, which played at Daly's.

"Parson" Davies and his agent, Len B. Sloss, are near Asbury Park. Choynski's training quarters are about two miles distant from that resort, and they are visited daily by the many professionals staying there. Last week "Parson" Davies gave an athletic show at Red Bank, Long Branch, and Asbury Park. Mrs. J. B. Choynski (Louise Miller, the well-known soubrette) is visiting her husband.

A good many of the farce-comedy stars manage to make some hay while the sun is shining strongest, by appearing during the Summer season in Keith's continuous performance. The salaries offered by Mr. Keith are too tempting to resist. George W. Monroe, who has been starring for a number of years in My Aunt Bridget, has just signed a contract to appear in Mr. Keith's circuit. He will make his debut in the vaudevilles at Mr. Keith's new theatre in Boston, on July 8, and will be seen at the Union Square two weeks later.

Meyer's New Music Hall in Atlantic City has started off with a boom. The staff consists of Nick Loritz, general manager; Bob Johnson, treasurer; H. W. Frillman, stage-manager, and Professor Kirschner, musical director. The features of the bill last week were Dan Collyer and Carrie Mack, John W. Myers, May Wentworth, the Old Homestead Quartette, and Monsieur Guibal, who is assisted in his feats by Lilly Oritz.

The American Amusement Company, of Atlanta, which began with such a flourish of trumpets, has collapsed. The performers worked only three days, and are out salaries and carfares. The manager was arrested and lodged in jail.

Business at Sohmer Park, Montreal, is very large. This week the bill includes the Donizetti Trio and Valesca and Bonita, the trapeze artists.

Canary and Lederer have engaged the Leigh Sisters, who are now performing the Trilby dance at the Casino Roof-Garden, for The Passing Show next season.

Howard Powers has joined the Electric Quartette, who have just concluded a successful engagement of six weeks at the Orpheum, San Francisco, and are now playing Keith's Circuit. They have been engaged for the Alhambra, London, next Summer.

Gus Mills, a female impersonator, who is performing at the Palace Theatre, Boston, wears costumes which are not only designed but made by himself, and which are described as "swell." In case Mr. Mills loses his voice, he can fall back on his millinery specialty, and open a "swell" dressmaking parlor for the benefit of the residents of the Back Bay district.

Our correspondent at Portsmouth, O., reports that Mr. Dan O'Brien, of Cincinnati, the veteran manager has taken charge of the stage of the Grand View Summer Garden for the season. The garden opened June 6 to large business. Among the attractions are the Bison City Quartette and Pearl Revere in songs and dances. Sherley V. Grimes has severed his connection with the Summer garden, and Mr. Joseph Gallion is now sole proprietor and manager.

Madge Ellis, who has been in Bermuda for her health, will make her first appearance in New York as the star attraction of the American Roof-Garden. It is said that she has a new song the air of which will be whistled all over New York in a few days.

FOREIGN NOTES.

Harry Tate is a new mimic who has hit the fancy of the London public; he gives imitations of the performers who are appearing on the same bill with him, so that the audience can see at a glance whether his imitations are correct or not. Six months ago Mr. Tate was unknown, and he is now a prime favorite with the music hall audiences.

Marie Lloyd is singing "It's a Jolly Nice Game Played Slow," "The Rich Girl and the Poor," and "The Bicycle Belle" in the London music halls.

"It Hurts" is the title of a new English comic song, which is being sung by T. E. Dunville.

Lillie Marney is evidently the Maggie Cline of London; she is singing a song with the catchy title, "Arrah, Go On!"

The managers of the London music halls are beginning to make "exclusive" engagements with artists. The exclusive clause prevents the artist from appearing at any other hall than one for which he or she is exclusively engaged.

Florrie West is spending a couple of weeks in Paris. She will return to America for a flying trip in the Fall, and will go back to London at Christmas.

Lottie Collins begins an exclusive engagement at the London Palace on July 1.

"We Put Him in a Cab and Sent Him Home," is the title of a new song which is being sung by Florrie Robina.

Dutch Daly is praised by a London critic because "he gives his audience credit for having some amount of intelligence, and does not hammer at his jokes until they become so palpably flat as to be tame when they are caught." This is praise indeed.

Harry Lee (who was Henry when he was in America acting in melodrama), is playing in the English music halls in an entertainment of his own called "Great Men, Past and Present," in which he impersonates Longfellow, Gladstone, and others. It is said to be a very clever piece of work.

Variety comedians in London are known as "drolls."

Alice Atherton will leave the legitimate for the variety stage this week.

Stella May, an American specialty dancer, is meeting with success in England.

LEOPOLD FUENKENSTEIN
Business Manager and Musical Director.
AT LIBERTY AFTER SEPT.
ADDRESS CENTRAL OPERA HOUSE MUSIC HALL.
NEW YORK.

Julie Mackey, the American contralto, is pleasing the Londoners at the Empire.

A song called "The Widow of Sherlock Holmes" is a hit at one of the London halls.

Henri Cazman will act as general manager of a company which will tour the United States next season under the direction of the Royal European Syndicate. Among those already engaged are Hughey Dougherty, Smith and Campbell, Willis Clark, and Mlle. Flossie.

VAUDEVILLE CORRESPONDENCE.

BOSTON.

Keith's New Theatre has a strong bill this week including these artists: The Rossow Brothers, George Thatcher, Inez Mecusker and her street urchins, Fulgora, Frank Blair and Edith Murilla, Helena Collier and John Hyams; Harry Wright, Matthews and Harris, George Austin, the Dunbars, W. A. Mack, John Baker, Bryce and Rogers, the Nelson Trio, McCall and Daniels and Healy and Saunders.

Those who seek amusement at the Floating Palace Theatre, off Marine Park, will be entertained by Bonner, the talking horse, the Washburn Sisters, Debar, the Garrisons, Lew Carroll, Bingham and Kit. John Till's Marionettes, Howley and Doyle, Jack and Rosa Burke, John H. Farrington, Jane, Neary and Williams, and Barla.

At the Palace Phil and Nettie Peters head the burlesque company in In Sunny Mexico. Others appearing there are: Gus Mills, Roach and Castleton, Fred. Eckhoff, the Homtys, Elsie Graydon, and Beatrice Flood.

At Austin and Stone's two companies appear this week, including Leslie and Tenley, Johnson and Mack, Binney and Chapman, flexible Norman, Clark and Temple, Prince Flatow, musical DeVeaux, the Howes, the Merrill Sisters, Carter and Henderson, Collins and Wray, and Dick Lyle.

Bostonians had a novel sight June 23, when they saw the tiny Rossow Brothers start on a trip through the suburbs on B. F. Keith's fine buckboard.

Ettie Albion, of the burlesque company at the Palace, will occupy her cottage at Nantasket this Summer at the conclusion of her engagement.

Helena Collier's appearance at Keith's this week is her first variety engagement.

THE FOREIGN STAGE.

BOVIO'S SAINT PAUL.

ROME, June 10.

Bovio has given us another religious play, entitled Saint Paul, which forms the second part of his religious trilogy. As a contrast to the seriousness of Saint Paul, the curtain was raised on The Widow of the Camelias, one of the most laughable farces on the stage. At first this would seem in bad form, but the illustrious actor-manager Emanuel (in Italy all managers are actors) is too well known as a friend and admirer of Bovio for such a thought to occur to anyone.

The beauty of Bovio's Saint Paul, like his Christ at the Purim Festival, lies entirely in its language, and the accuracy of its scenery, dress, customs, make-up of the artists, and the grouping of the figures. In neither play are his religious sentiments decided. If there were tumults here and there it was because the teachings of the Son of Man, as expressed by Bovio, showed the public what Christianity would be if followed according to the rules laid down by its Founder—rules which taught a divine socialism of love, equality and fraternity, very different to the socialism taught by the Anarchists of to-day.

Saint Paul, as a work of art, is a worthy sequel to Christ. It shows the customs of the period, and thus renders the language and action of the piece clearer to the masses. Such plays are often better sermons than those preached from the pulpit, and it is a pity they are not more frequently produced.

A NEW PLAY BY BRACCO.

Another novelty is Unfaithful, by Bracco, who is a genius in his way, but who has an unhealthy tendency to show woman in her worst form, *i. e.*, as an adultress.

According to French and Italian authors every woman should wear a scarlet letter on her breast if justice were done. Well, Unfaithful is no better and no worse than the generality of such pieces. It is a medley of Beeque's Parisienne, Praga's Ideal Wife, and Traversi's Coquette. Its dialogue sounds like a series of proverbs—all spoken à propos—and which makes the piece appear witty.

The play is in three acts and is played by three characters only—husband, wife, lover. The plot, such as it is, is excessively slight, yet it interests the Italian public, which never seems tired of eating the same dish.

The heroine is honest at first, but she is piqued by her husband's confidence in her virtues and she vows she will punish him. At first she only means to "play" at being unfaithful. But she soon discovers that she is playing a dangerous game, especially as the lover, or supposed lover, is a very fascinating young fellow who takes her advances seriously. There are some exquisite scenes in the second act, but when the curtain falls on the last act you are left in doubt as to whether the naughty wife is really unfaithful or not. She has "promised" herself to the lover, but she can still fall lovingly into her now thoroughly jealous husband's arms, assuring him that it was only a trial of love. Was it? The public may answer this question as it likes. I am justified in thinking, however, that everyone will take the title "unfaithful" in it is crude sense. No woman in Italy could come forth pure from such a trial as this.

A DRAMATIZATION OF GAUTIER'S FORTUNIO.

Van Westerhout's Fortunio has been given in Milan. It is taken from Gautier's novel of the same name. Fortunio is a young Indian prince, as rich as Indian princes are always supposed to be in plays, operas, and novels. He lives a life of pleasure and egotism in consequence. All his fancies are satisfied on the spot. The world itself seems created for his caprices. Musidora, a traviata, who has sold her favors to him, as to many others, gives him at last her heart and soul. Even Fortunio is surprised at having awakened love in that marble heart; and, for a time, he gives himself up entirely to this new passion, which fills his being. He even causes Musidora's old house to be burned, because it reminds him too much of her former lovers. In time, however, he tires of this woman, who idolizes him, and amuses himself with the young slave, Soudi ali Sario.

To completely deceive Musidora he pretends to be dead. Musidora kills herself with a poisoned pin, like Cleopatra (who, in fact, used a pin, and not an adder for her means of death). Fortunio laughs, and writes to a friend that "that little girl, Musidora, was the only pleasant thing he had found in Paris." It was rather a difficult task to make a play from this novel, but M. Scalinger has done it perfectly, and Mr. Van Westerhout has put it to music in masterly fashion.

In the first act, we are in merry company as in the first act of the Traviata. All are talking of the mysterious Prince, who is expected, and he is described as handsome, gallant, and generous—but, more than Othello, is he jealous, more than Mercury cunning, more than Romeo sweet. Fortunio is a dream.

"Who shall conquer him?"

"Musidora!" cry all.

The second act is an act of love between the lovers. In the third act, we see Fortunio lying on a panther's skin, at Soudia-Sari's feet. This permits of oriental dances and songs being executed by Almees and Odalisques. Musidora then appears and kills herself at Fortunio's feet.

S. P. Q. R.

MAX DREYER'S DRAMA.

BERLIN, June 8.

A three-act drama by an entirely new author named Max Dreyer was produced at the Lessing Theatre on the 29th ulto. The drama is entitled Drei, and the story is as follows: Dr. Carl Genzmer is living, when the play begins, a particularly happy life with his wife, Susanne, a third in the domestic felicity being Hans Martienssen, a young artist and Carl's greatest friend. Martienssen has rooms next door, but takes all his meals with the Genzmers, and a harmless spirit of good comradeship exists between him and Susanne. Suddenly Paul Bolbert, a Hamburg merchant, appears on the scene, becoming the innocent cause of all the troubles that follow.

FIRESIDE PEACE DISTURBED.

He upbraids Genzmer jovially for not having visited them since the young doctor was in Hamburg nine years ago. They had been such capital friends. He himself was not so much offended about this long desertion, but his wife would not hear Carl's name mentioned.

It is at once apparent that Genzmer and Bolbert's wife—all unknown to Bolbert himself—enjoyed a very close intimacy, the recollection of which is abhorrent to the man. The blundering Bolbert looks out of the window into the garden where Susanne and Hans are gathering flowers, and on hearing that the gentleman is Genzmer's oldest friend remarks that no doubt just such a pleasant companionship exists between the two as used to exist between the doctor and his own wife in the happy days in Hamburg.

Having thus spoken in utter innocence Bolbert goes, but the mischief is done. Genzmer's peace of mind is destroyed. He argues, despairs and torments himself. Because Genzmer was once guilty of dishonor against his friend, it is only the natural law of retribution that his own friend is false to him.

SUSPICIONS BEGUN.

He is a changed man from that day; his jealousy and suspicions grow from hour to hour; he sees every look, every word which passes between Hans and Susanne, and in false light and the existence of all concerned are embittered.

At length the storm breaks. The husband accuses the wife of what until that moment had never entered her mind. A violent scene ensues, and upon his half acknowledging his error and begging for a reconciliation, Susanne turns obdurate. She insists upon Hans leaving the house. She begins from that moment to compare her husband's nervous, jealous, irritable nature with Martenssen's manly disposition. Her love for Carl had died in the hour he falsely suspected her, and a passion for Carl's friend sprang up in her heart.

A SAD DENOUEMENT.

Carl, to prove his entire trust, leaves her alone with Hans who finds her in tears. He learns the reason, and decides to leave the place at once. Susanne implores him to take her with him. Very gently, he puts her from him, saying she is his beloved sister. Susanne understands and leaves the room. Genzmer enters and the men bid each other farewell.

Left alone with her husband, she wildly discloses the secret of her love exonerating Hans from all blame. Genzmer offers to forgive all if she will continue to live with him. She refuses and goes away. FRITZ.

THE DRAMA IN PARIS.

PARIS, June 13.

Last night the Comédie Française gave a mot cy performance consisting of a mystic comedy, a so-called realistic comedy, and a farcical comedy.

The first was Conte de Noel, by M. Maurice Bouchor, who achieved a great success for some time two years ago with his marionette stage, on which were performed quaint "mystery" and "miracle" plays. There was a considerable charm and simplicity about these pieces, which was added to by the quaintness of the puppets, whose stiff, angular movements resembled those of the figures painted by the Early Italian school. But when acted by flesh and blood actors on a full-sized stage, M. Bouchor's plays appear bald and thin. This is the case with Conte de Noel, although the latter was not written for the marionette stage.

The Christmas tale in question is that of Pierre Coeur, a devout mediæval sculptor of holy images, but a little too fond of spending the night out and leaving his disconsolate wife, Jacqueline, and Rosette, his daughter, to wait for him in vain. Even on Christmas eve his boon companions have got the better of his good intentions, and Jacqueline and Rosette have had to eat the supper prepared for him alone. But they pray to the two statues of St. Nicholas and St. Rosa which Pierre has just carved, and the saints come to life and step down from their pedestals. One fills Rosette's slipper with toys, while the other, just as Pierre comes in, rates him soundly, wringing from him a promise that he will not henceforth spend more than one evening now and then at the tavern. The saint knows that the flesh is weak.

This little piece is well played by M. Mounet, M. Berr, and Mmes. Bertiny and Ludwig.

PIERRE WOLFF'S REALISTIC COMEDY.

The realistic comedy Fidèle, by M. Pierre Wolff, tells the sad tale of three old people who would have lived out the rest of their lives in peace and happiness did not by an accident, an unlucky secret, which had remained buried for years, come to light. One of the old men loved his friend's wife, and she once returned his love. Suddenly the memory of these few moments comes back to the guilty couple and for the first time since it happened they muse together over this one spot—whether a black or white one is not said—in their lives, and the husband overhears them. He is about to disclose himself and upbraid them when he changes his mind and says nothing. Why embitter the last years of their lives? But the wound will remain in his own heart to the end.

M. Wolff's sad comedy, which is effective, interesting in idea and excellently carried out, is rendered to perfection by Madame Pierson, and MM. de Féraudy and Leloir.

A FARCE BY JACQUES NORMAND.

The third play, L'Amiral, is a somewhat tame farce by M. Jacques Normand, formerly produced at the Gymnase. L'Amiral is the name of a unique tulip—the scene is laid in Holland—of which Captain Marius orderly has swallowed the only bulb extant. The worst of it is that this tulip was to be a peace offering from the Van Trop to the Van Beck family, once estranged, but now to be united by the marriage of Miss Van Trop to Mr. Van Beck the younger. The tulip bulb not being forthcoming, the match is broken off, but matters are settled by the Captain, who discovers another bulb of the same species of tulip and rescues it from the voracious vegetarian orderly.

The piece is cleverly played by M. de Féraudy and M. Leloir especially, as Captain and man. But the farce was hardly worthy of revival at the Comédie Française.

PAUL VIDAL'S LYRIC TRAGEDY.

The Opera-Comique has produced a so-called "tragédie-lyrique" called Guernica, by M. Paul Vidal, with words by MM. Pedro Gailhard (co-manager of the Grand Opera), and Gheusi, the only noticeable feature about which is the novel idea carried out by the authors of writing a whole act—the second—without any singing in it, the recited verses—not recitations—on the stage being accompanied by appropriate music in the orchestra.

The story is a simple one, and is laid in the Basque provinces during the Carlist wars. Nella, the daughter of an old peasant, is to marry Mariano, a captain in the Spanish army. But on the eve of the wedding her brother Juan, a Carlist, is secretly ordered by his chiefs to raise the standard of rebellion on the morrow. He does so, and even the nuns of the convent—in front of whose gate he flies his flag—join in the chorus of the Carlist song. But Spanish regulars are sent to crush the rebels, and Captain Mariano is among them. Juan is killed, and Nella shuts herself up in the convent.

M. Paul Vidal's music is commonplace with here and there a pleasing melody. It was heard, however, at its best, M. Bouvet as Juan, M. Jérôme as the captain, and especially Madame Lafargue as Nella making the most of their parts. L. JERROLD.

NOTES FROM ABROAD.

Mrs. Patrick Campbell and Forbes Robertson will open the Lyceum season in London next September with Romeo and Juliet.

Sarah Bernhardt has been fined 82 in a Paris police court for employing two children under twelve after 9 o'clock at night at the Renaissance Theatre. Has Paris a Gerry?

Nanette Comstock has been lent to Messrs. Gatti by Charles Frohman to play Wilber's Anu, in The Girl I Left Behind Me, at the London Adelphi.

The Prince of Wales has accepted a presentation copy of John Hollingshead's autobiography.

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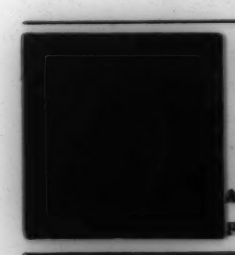

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